

# DITTOHEAD

As Recorded by Slayer

(From the album DIVINE INTERVENTION/American Recordings)

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 $\flat$



Fast Rock  $\text{♩} = 228$

Intro

Gtr. II  $\text{G}\sharp 5$

Riff A (Gtr. I) (cont. in notation)  
(end Riff A)

f P.M.-----4

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

w/Riff A

Gtr. II

$\text{G}\sharp 5$  A5 G5 A5 F#5 N.C. Double time feel  
1st, 2nd Verses  
N.C. G5 F#5

1. This fuck - ing coun - try's lost its grip, sub -  
2. See additional lyrics

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

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

6 7 5 7 4 10 5 3 0 0 0 0 0 0 0 0 0 0 0 3 0 2

sl.

N.C. B $\flat$ 5 A $\flat$ 5 N.C.  $\text{G}\sharp 5$  F#5 N.C.

con - scious hold be - gins to slip, the scales of jus - tice tend to tip. The

(end Rhy. Fig. 1)

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

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

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

G5 F#5 N.C. Bb5 Ab5 N.C. G5 F#5

le - gal sys - tem has no spine, it's cor - rod - ing from in - side, slap your hand, you'll do no time.

N.C. G5 F#5 N.C. Bb5 Ab5

Re - al - i - ty on va - ca - tion, all a - cross a blind - ed na - tion,

N.C. G5 F#5 N.C. G5 F#5 N.C. Bb5 Ab5

men - tal - ly un - der se - da - tion. An - y - one can be set free on a tech - ni - cal - i - ty, ex -

N.C. G5 F#5 w/Riff A (2 times)(Gtrs. I & II) w/Riff A (1 1/2 times)(Gtrs. I & II)  
N.C. 4 N.C. 2

plain the law a - gain to me.

Slower  $\text{♩} = 180$

Noth - ing to re -

(end double time feel)

Gtr. II

F5 E5

F5

Ⓞopen E

F5

Ⓞopen E

F5

P.M.

P.M.

gret!

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

Rhy. Fig. 2 (Gtr. I)

(end Rhy. Fig. 2)

P.M.

P.M.

P.M.

P.M.

w/Rhy. Fig. 2

E5

Ⓞopen F5

E

F5

Ⓞopen E

F5

w/Rhy. Fig. 2 (3 1/2 times)(Gtrs. I & II)

E5

F5

pick slide (steady gliss.)

P.M.

P.M.

Un - im - pos - ing pol - i - cy, -

E5

F5

E5

F5

E5

no en - forc - ing min - is - try, -

Gap - ing with ju - di - cial flaws, -

watch a fad - ing

F5 N.C.

na - tion crawl. \_\_\_\_\_  
(Sing 1st time only)

Gtrs. I & II

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

(cont. on lower staff)

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

Half time feel  
Guitar solo I  
N.C.

H P H P Fdbk. (8va)

Gtr. III

H P H P Fdbk. vib. w/bar (12) (12) 12 14 14 15

Gtrs. I & II

Rhy. Fig. 3

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

Full

(end Rhy. Fig. 3) Rhy. Fig. 3A-----

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

w/Rhy. Fig. 3

A.H. (8va)

sl. H P P P

w/Rhy. Fig. 3B

A.H. sl. P

w/Rhy. Fig. 3

sl. H

1/2 3

trem. bar \*1/2

A.H. (8va) 1 \*1/2

sl. sl.

A.H. 1 \*1/2

sl. sl.

\*Pull bar up.

A.H. pitch: C#

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

P.M.-----4

w/Rhy. Fig. 3

6 6

H P P

11 11 11 12 12 11 11 12 12 12 14 12 12 13 15 12 13 12 13 13 12 13 13 14 14 16 16 14 14 13 14 14 15 15 17 17 15 14

w/Rhy. Fig. 3C

H P H H H H sl. F5

3

H H H H sl.

15 17 15 15 16 18 15 16 17 18 20 17 18 20 17 18 20 18 20 19 17 18 20 17 18 20 18 20 19 18 22 19

H

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

E5 F5 E5

Clash - ing with the pub - lic's frame, — I'm the one that's

8va- sl. (Gtr. III out)

sl.

23 23 (23)

(end half time feel)

F5 E5 F5 E5 F5

placed in fame. Leg - is - la - ture sets the stage, — so - cial slaves caught in my rage. —

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

P.M.-----1

3 1 3 2 4 3 2 1 3

Slower ♩ = 138  
N.C.

First system of musical notation. It features a vocal line at the top with a melodic phrase. Below it are two guitar parts: Gtr. I and Gtr. II. The Gtr. I part has a rhythmic accompaniment with various chords and melodic lines. The Gtr. II part is a bass line with fret numbers indicated below the staff.

Second system of musical notation. It continues the vocal line and guitar parts from the first system. The Gtr. I part includes a slurred phrase marked with *sl.* and a tempo change to *(♩ = ♩)*. The Gtr. II part continues with fret numbers.

Third system of musical notation. It continues the vocal line and guitar parts. The Gtr. I part includes a slurred phrase marked with *sl.* and the instruction *(cont. in slashes)*. The Gtr. II part continues with fret numbers.

Faster ♩ = 224  
Double time feel  
Guitar solo II

Rhy. E  
Fig. 4  
(Gtrs. I & II) P.M.

Rhythmic notation for guitar parts I and II, consisting of a series of eighth notes on a single string.

Fourth system of musical notation. It features a vocal line with a melodic phrase. Below it are two guitar parts: Gtr. I and Gtr. II. The Gtr. I part has a rhythmic accompaniment with various chords and melodic lines. The Gtr. II part is a bass line with fret numbers indicated below the staff.

(end Rhy. Fig. 4)

G5  $\textcircled{\text{E}}$  open P.M. G#5  $\textcircled{\text{E}}$  open P.M. G5  $\textcircled{\text{E}}$  open P.M. G5 F#5 F5

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

$\textcircled{\text{E}}$  open

G5  $\textcircled{\text{E}}$  open G#5  $\textcircled{\text{E}}$  open G5  $\textcircled{\text{E}}$  open G5 F#5 F5

$\textcircled{\text{E}}$  open Full Full Full Full trem. bar 1/2 3/4 G5  $\textcircled{\text{E}}$  open G5 F#5 F5

$\textcircled{\text{E}}$  open P 3 3 3 G5  $\textcircled{\text{E}}$  open G#5  $\textcircled{\text{E}}$  open 1/2 trem. bar 6 1/2

w/Rhy. Fig. 4 (3¾ times)

Gtrs. I & II G5 F#5 F5  
 (open) E

Ad - min - is - tra - tive an - ar - chy and there's noth - ing you can do to me.

(Gtr. IV out)

G5 (open) E G#5 (open) E G5 (open) E G5 F#5 F5 (open) E

The world a - round you drift - ing to a  
 con - ti - nen - tal tomb you see.

G5 (open) E G#5 (open) E G5 (open) E G5 F#5 F5 (open) E

Vi - o - lence is my pas - sion, I will  
 nev - er be con - tained.

(open) E G5 (open) E G#5 (open) E G5 (open) E G5 F#5 F5 (open) E

We're  
 liv - ing with ag - gres - sion and its ev - er - last - ing reign.

*Additional Lyrics*

2. Here in 1994  
 Things are different than before,  
 Violence is what we adore.  
 Invitation to the game,  
 Guns and blades and media fame,  
 Every day more of the same.  
 Murder, mayhem, anarchy  
 Now are all done legally,  
 Mastermind your killing spree.  
 Unafraid of punishment,  
 With a passive government  
 There's nothing for you to regret.



# BASS LINE FOR DITTOHEAD

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Tune down 1/2 step:

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

Fast Rock  $\text{♩} = 228$

Intro

G $\sharp$ 5   N.C.   G $\sharp$ 5   A5 G5   A5 F $\sharp$ 5   N.C.

*f*

(Vocal:) 1. This

Double time feel

1st, 2nd Verses  
N.C.

G5   F $\sharp$ 5 N.C.   B $\flat$ 5   A $\flat$ 5 N.C.   G5   F $\sharp$ 5

fuck - ing coun - try's lost its grip...  
2. Here in nine - teen nine - ty - four...

N.C.   G5   F $\sharp$ 5 N.C.   B $\flat$ 5   A $\flat$ 5

N.C.   G5   F $\sharp$ 5 N.C.   G5   F $\sharp$ 5

N.C.   B $\flat$ 5   A $\flat$ 5 N.C.   G5   F $\sharp$ 5 N.C.

G5 F#5 N.C. Bb5 Bb5 Ab5 Ab5 N.C. G5 F#5

N.C. 2

N.C.

(end double time feel) Slower  $\text{♩} = 180$  F5 E5 F5 E5

F5 F5 E5 1.2.3. F5

Un - im - pos - ing pol - i - cy...

4. F5 N.C.

N.C.

This system contains a bass line with a melodic line in the upper staff and a guitar line with fret numbers in the lower staff. The key signature has one sharp (F#).

Half time feel  
Guitar solo I  
N.C.

This system is labeled 'Half time feel' and 'Guitar solo I'. It features a bass line with a melodic line and a guitar line with fret numbers. The key signature has one sharp (F#).

This system continues the musical notation with a bass line and a guitar line with fret numbers. The key signature has one sharp (F#).

This system includes first and second endings, indicated by '1.' and '2.' above the staff. The key signature has one sharp (F#).

F5 E5

1.2.3. F5

4. F5 (end half time feel)

Clutch - ing with the pub - lic's frame...

This system includes lyrics: 'Clutch - ing with the pub - lic's frame...'. It features a bass line with a melodic line and a guitar line with fret numbers. The key signature has one sharp (F#).

Slower ♩ = 138

N.C.

(♩=♩)

Faster ♩ = 224  
Double time feel  
Guitar solo II

N.C.

1.2.3.

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

Ad - min - is - tra - tive an - ar - chy...

1.2.3.

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