

# Bloodstone

Judas Priest  
Screaming For Vengeance

Words & Music by Tipton/Halford/Downing

Standard tuning

♩ = 114

E-Gt

RSE recommended!

*f* P.M. P.M. - - +

TAB: 2-2-4-4-2-2 | (2)-4-3-(2)-1-2-1-2-1-2

P.M. P.M. *mf* *f* P.M. P.M. - - +

TAB: 2-2-4-4-2-2 | (2)-4-3-6-6-9 | 2-2-4-4-2-2

P.M.

TAB: 3-(2)-1-2-1-2-1-2 | 2-2-4-4-2-4-6 | (6)-4-2-4-2-4-2

TAB: 5-4-X-X-4-(<5>-X | 2-2-4-0-2-4 | 2-2-2-4-(4)

$\text{♩} = 114 \text{ accel.} - - - -$

Musical notation for measures 11 and 12. The key signature is two sharps (F# and C#). Measure 11 starts with a treble clef and a key signature of two sharps. The melody features a triplet of eighth notes. The guitar tab below shows fret numbers and techniques like bends and palm muting (P.M.).

TAB: 5 4 X X 4 (<5>) X X 2 4 0 2 4 2 2 4 0 2 2 2

*accel.* - - - - -  $\text{♩} = 118$

Musical notation for measures 13 and 14. The key signature is two sharps. Measure 13 continues the melody with a triplet. The guitar tab includes a (4) in the final measure.

TAB: 5 4 X X 4 (<5>) X X 2 4 0 2 4 2 2 2 4 (4)

Musical notation for measures 15 through 18. Measure 15 is the start of the **Verse**. The notation includes a double bar line. The guitar tab shows various fret numbers and techniques like bends and palm muting.

TAB: 5 4 X X 4 (<5>) X X 2 4 2 0 (0) 4 (4) 2 0 (0) 1 2

Musical notation for measures 19 through 22. The notation includes a quarter note ( $\frac{1}{4}$ ) above the staff. The guitar tab shows fret numbers and techniques like bends and palm muting.

TAB: (1) 2 2 0 4 (4) 2 4 2 4 0 0 4 2 0 (2) 1 2 (1) 2 0 4 2

Pre-chorus

24

TAB (4) 2 4-2 4-0-0 2 2 (2) 2 0-0-0-0-0-0-0-2 (4) 2 4 2

28

TAB (4) 4 2 0 (0) 2 (0) 0-0-0-0-0-0-0-0 6 4 (6) 6 4

Chorus

32

TAB (6) 4 4 5 X X 4 (<5>) X (4) 2 4 0-2-4 2 2 4 (4)

35

TAB 5 X X 4 (<5>) X 2 4 0-2-4 2 2 4 0-2-2-2-2

37

TAB 5 X X 4 (<5>) X 2 4 0-2-4 2 2 4 (4)

**Verse**

TAB: 5 4 X X 4 (<5>) X 2 4 2 2 0 (2) 4 (4) 2 0 (2) 1 2

TAB: (1) 2 2 2 4-2 4-0-0 4 2 0 (2) 1 2 (1) 2 0-2

**Pre-chorus**

TAB: (4) 2 4-2 4-0-0 2 2 (2) 2 0-0-0-0-0-0-0 4 (4) 2 4

P.M.-----

TAB: (4) 4 2 2 (2) 2 (2) 0-0-0-0-0-0-0 6 4 (6) 6 4

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

**Chorus**

TAB: (6) 4 4 5 X X 4 (<5>) X 2 4 0-2-4 2 2 4 (4)

59

TAB

5 4 X X 4 (<5> X X 2 4 0-2-4 2 2 4 0-2-2-2-2

P.M.-----

61

TAB

5 4 X X 4 (<5> X X 2 4 0-2-4 2 2 4 (4)

63

Solo intro (Glenn)

TAB

5 4 X X 4 (<5> X X 2 4 2 6 4 (6) 4 2 0 4 2 0 4 2 4 1/2 0-2 4 1/2 0-2

66

TAB

5 0 0 2 5 5 4 4 2 7 5 3 0 5 0 0 2 P.M. 1/4 P.M. P.M.

69

*mf f*

P.M. P.M.-1

TAB: 4 0-2 4 0-2 5 0 2 2-(0) 5 5 4 4 2 0 4 5 (4) (5)

**Solo (K.K.)**

73

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

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

77

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

TAB: 2 4 5 7 4 5 2 2 4 5 7 4 5 2 4 4 2 2

81

*mf f* P.M. *mf f* P.M.

TAB: 4 2 2-2 4 (0) 2 4 4 4 4 2 2 2-2-2 4 (0) 2 4 4 6-6 4-4

85

*mf f* P.M.

TAB: 6 4 6-6 6 4 (2) 4 6 6 6-6 4 4 4-4-4 6 (6) 4 4 0 4 0 4 0

Chorus (Outro)

89

TAB 5 4 X X 4 (<5> X X 2 4 0 2 4 2 2 4 (4)

91

TAB 5 4 X X 4 (<5> X X 2 4 0 2 4 2 2 4 0 2 2 2 2

P.M.-----

93

TAB 5 4 X X 4 (<5> X X 2 4 0 2 4 2 2 4 (4)

95

TAB 5 4 X X 4 (<5> X X 2 4 2 6 4 (6) 4 (4) 2 0 2 0 4 2 0

97

TAB

5	X	X	4	(<5>)	X	2	4	0	2	4	2	2	4	(4)
4	X	X	4	X	X	2	4	0	2	4	2	2	4	(4)

99

TAB

5	X	X	4	(<5>)	X	2	4	0	2	4	2	2	4	0	2	2	2	2
4	X	X	4	X	X	2	4	0	2	4	2	2	4	0	2	2	2	2

P.M.-----

101

TAB

5	X	X	4	(<5>)	X	2	4	0	2	4	2	2	4	(4)
4	X	X	4	X	X	2	4	0	2	4	2	2	4	(4)

103

TAB

5	X	X	4	(<5>)	X	2	4	2	6	(6)	4	4	0	4	0	4	0
4	X	X	4	X	X	2	4	2	4	(4)	2	0	2	0	4	0	2



105

TAB

5	X	X	4	( $\lt 5 \gt$ )	X				
4	X	X	4	X	X	2	4	0	2
						2		4	
								2	2
								4	(4)

107

TAB

5	X	X	4	( $\lt 5 \gt$ )	X				
4	X	X	4	X	X	2	4	0	2
						2		4	
								2	2
								4	0
									2
									2
									2
									2

P.M. - - - - -

109

TAB

5	X	X	4	( $\lt 5 \gt$ )	X				
4	X	X	4	X	X	2	4	0	2
						2		4	
								2	2
								4	(4)

111

TAB

5	X	X	4	( $\lt 5 \gt$ )	X				
4	X	X	4	X	X	2	4	2	6
						2		4	
								4	
								(6)	4
								(4)	2
									0
									2
									0
									2
									0
									2