

Sodom & Gomorra

Accept
Death Row 1994

Words & Music by Accept

Standard tuning

Moderate ♩ = 180

E-Gt

intro

f

T
A
B

7 7 2 4 2 0 5 3 2 0 4 2

8

intro solo

TAB

0 2 0 3 0 2 (4) 2 0 3 4 2 12 11 12 10 12 10 11 5 6

12

full

TAB

7 6 5 7 6 5 9 9 14-X-X-X-15-X-X-X 14-X-X-X-15-X-X-X 13-X-X-X-14-X-X-X 13-X-X-X-14-X-X-X

16

1st. verse

T
A
B

13-12-10-12-10 11-14-11-9-11-9 11 12-11-12-11 (11)

X-X-X-X-X-X-X-X
X-X-X-X-X-X-X-X
X-X-X-X-X-X-X-X

19

T
A
B

15
15

full

22

T
A
B

2 0 4 2 2 0 5 3 2 0 4 2 (4) (2) 2 0 5 3 2 0 4 2 5 3

30

T
A
B

2 4 2 5 2 4 (4) 2 5 2 4 5
0 2 0 3 0 2 (2) 0 3 0 2 3

32

T
A
B

2 4 2 5 2 4 (4) 2 5 4
0 2 0 3 0 2 (2) 0 3 2

X-X-X-X-X-X-X-X
X-X-X-X-X-X-X-X

35

T
A
B

P.M.

14
12

38

T
A
B

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

0 2 0 3 0 2 (4) 0 3 0 2 5

~~~~~ Pre. chorus

40

T  
A  
B

|   |   |   |   |   |   |     |   |   |   |   |   |   |     |   |   |   |
|---|---|---|---|---|---|-----|---|---|---|---|---|---|-----|---|---|---|
| 2 | 4 | 2 | 5 | 2 | 4 | (4) | 2 | 5 | 4 | 4 | 5 | 4 | (4) | 2 | 5 | 4 |
| 0 | 2 | 0 | 3 | 0 | 2 | (2) | 0 | 3 | 2 | 2 | 3 | 2 | (2) | 0 | 3 | 2 |

44

T  
A  
B

|   |   |   |     |   |   |   |   |     |   |     |   |   |     |   |   |   |   |
|---|---|---|-----|---|---|---|---|-----|---|-----|---|---|-----|---|---|---|---|
| 4 | 5 | 4 | (4) | 2 | 4 | 5 | 4 | (4) | 2 | 4   | 5 | 4 | (4) | 2 | 4 | 5 | 4 |
| 2 | 3 | 2 | (2) | 0 | 5 | 4 | 2 | 3   | 2 | (2) | 0 | 5 | 4   | 2 | 3 | 2 | 2 |

chorus

49

T  
A  
B

(4) 2 5 4 2 4 2 (4) 2 5 2 4 5  
(2) 0 3 2 0 0 3 0 2 (2) 0 3 0 2 3

52

T  
A  
B

2 4 2 5 2 4 (4) 2 5 4 2 4 2 2 5 2 4  
0 2 0 3 0 2 (2) 0 3 2 0 2 0 3 0 2



58

S.H.

15  $\frac{3}{4}$  15 11 11

T  
A  
B

0 2 2 | 2 4 2 5 | 15  $\frac{3}{4}$  15 11 11

61

P.M.-----

15-15 15-15

9 6  
7 4

T  
A  
B

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

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

64

A.H. P.H. T

T  
A  
B

(6) 6 4 6  
(4)

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

2nd. verse

The image shows a musical score for the 2nd verse. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature. It begins with a measure containing a sixteenth-note triplet (F#, G, A) followed by a quarter note (B) and a half note (C). A measure rest follows. The second measure is a whole chord (F#m). The third measure is a whole chord (Gm). The fourth measure is a whole chord (Am). The fifth measure is a whole chord (Bm). The sixth measure is a whole chord (Cm). The seventh measure is a whole chord (Dm). The eighth measure is a whole chord (Em). The ninth measure is a whole chord (F#m). The tenth measure is a whole chord (Gm). The eleventh measure is a whole chord (Am). The twelfth measure is a whole chord (Bm). The thirteenth measure is a whole chord (Cm). The fourteenth measure is a whole chord (Dm). The fifteenth measure is a whole chord (Em). The sixteenth measure is a whole chord (F#m). The seventeenth measure is a whole chord (Gm). The eighteenth measure is a whole chord (Am). The nineteenth measure is a whole chord (Bm). The twentieth measure is a whole chord (Cm). The twenty-first measure is a whole chord (Dm). The twenty-second measure is a whole chord (Em). The twenty-third measure is a whole chord (F#m). The twenty-fourth measure is a whole chord (Gm). The twenty-fifth measure is a whole chord (Am). The twenty-sixth measure is a whole chord (Bm). The twenty-seventh measure is a whole chord (Cm). The twenty-eighth measure is a whole chord (Dm). The twenty-ninth measure is a whole chord (Em). The thirtieth measure is a whole chord (F#m). The thirty-first measure is a whole chord (Gm). The thirty-second measure is a whole chord (Am). The thirty-third measure is a whole chord (Bm). The thirty-fourth measure is a whole chord (Cm). The thirty-fifth measure is a whole chord (Dm). The thirty-sixth measure is a whole chord (Em). The thirty-seventh measure is a whole chord (F#m). The thirty-eighth measure is a whole chord (Gm). The thirty-ninth measure is a whole chord (Am). The fortieth measure is a whole chord (Bm). The forty-first measure is a whole chord (Cm). The forty-second measure is a whole chord (Dm). The forty-third measure is a whole chord (Em). The forty-fourth measure is a whole chord (F#m). The forty-fifth measure is a whole chord (Gm). The forty-sixth measure is a whole chord (Am). The forty-seventh measure is a whole chord (Bm). The forty-eighth measure is a whole chord (Cm). The forty-ninth measure is a whole chord (Dm). The fiftieth measure is a whole chord (Em).

The guitar tab staff below the treble clef staff shows the fret numbers for each note: 5, 5, 2, 2, 5, 5, 15. An arrow labeled "full" points to the 15th fret. The tab staff also shows chord diagrams for each measure, represented by 'X' marks on the strings.



75

T  
A  
B

78

T  
A  
B

full

12 12 11 10 9 8 7 6 5 4 3

2 4 2 5 2 4

0 2 0 3 0 2

80

T  
A  
B

(4) 2 5 2 4 5 2 4 5 2 4 (4) 2 5 4  
(2) 0 3 0 2 3 0 2 0 3 0 2

83

T  
A  
B

X-X-X-X-X-X-X-X X-X-X-X-X-X-X-X X-X-X-X-X-X-X-X X-X-X-X-X-X-X-X 12

87

T  
A  
B

2 4 2 5 2 4 (4) 2 5 2 4 5  
0 2 0 3 0 2 (2) 0 3 0 2 3

89

~~~~~ pre-chorus

T
A
B

2 4 2 5 2 4 (4) 2 5 4 4 5 4 (4) 2 5 4
0 2 0 3 0 2 (2) 0 3 2 2 3 2 (2) 0 3 2

93

T
A
B

4 5 4 (4)-2 5 4 4 5 4 (4)-2 5 4 4 5 4
2 3 2 (2)-0 3 2 2 3 2 (2)-0 3 2 2 3 2

chorus

98

T
A
B

(4)-2 5 4 2 4 2 5 2 4 (4)-2 5 2 4 5 (4)-2 5 2 4 5
(2)-0 3 2 0 2 0 3 0 2 (2)-0 3 0 2 3 (2)-0 3 0 2 3

101

T
A
B

2 4 2 5 2 4 (4) 2 5 4 2 4 2 0 2 0 3 0 2

104

T
A
B

(4) 2 5 2 4 5 2 4 2 5 2 4 (4) 2 5 4 (2) 0 3 2

107

TAB

2 4 2 5 2 4 (4) 2 5 2 4 5
0 2 0 3 0 2 (2) 0 3 0 2 3

109

TAB

2 4 2 5 2 4 (4) 2 5 4 2 4 2 5 2 4
0 2 0 3 0 2 (2) 0 3 2 0 2 0 3 0 2

112

T
A
B

(4) 2 5 2 4 5 2 4 5 2 4 (4) 2 5 4
(2) 0 3 0 2 3 0 2 0 3 0 2 (2) 0 3 2

bridge pt.1

115

T
A
B

7 0 0 5 0 0 8 0 0 7 0 0 5 7 8 7 0 0 5 0 0 8 0

pt.2
125

T
A
B

7 0 0 5 0 0 8 0 0 7 0 0 5 7 8 7 0 0 5 0 0 8 0

128

T
A
B

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

131

T
A
B

7 0 0 5 0 0 8 0 0 5 0 0 7 6 7 7 7 7 (7) 8 7 5 3

pt.3
135

T
A
B

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

139

T
A
B

7 0 0 5 0 0 8 0 0 5 0 0 5 7 8 7 0 0 5 0 0 8 0