

# In the name of satan

## Tyrant

Standard tuning

Moderate ♩ = 170

E-Gt

The first system of music is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest. The second measure starts with a forte (*f*) dynamic and contains a chord of F#4, A4, and C#5. The following three measures consist of a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. The guitar tablature below shows the fret numbers for each note: 8, 5, 4, 3, 3, 3, 3, 1. The strings are labeled T (top), A, and B (bottom).

The second system of music starts at measure 6. It features a repeating eighth-note triplet pattern. The notes are G4, F#4, E4, D4, C4, B3, A3, G3. The first four measures are marked with P.M. (pick mute) and have a dashed line under the notes. The fifth measure is not muted. The guitar tablature shows the fret numbers: 1-1-1, 3, 1-1-1, 1-1-1, 3, 1-1, 1-1-1, 3, 1-1, 4-3-2, 4-3-2.

The third system of music starts at measure 8. It continues the repeating eighth-note triplet pattern from the previous system. The notes are G4, F#4, E4, D4, C4, B3, A3, G3. The first four measures are marked with P.M. and have a dashed line under the notes. The fifth measure is not muted. The guitar tablature shows the fret numbers: 1-1-1, 3, 1-1-1, 1-1-1, 3, 1-1, 1-1-1, 3, 1-1, 4-3-2, 4-3-2.

The fourth system of music starts at measure 10. It continues the repeating eighth-note triplet pattern. The notes are G4, F#4, E4, D4, C4, B3, A3, G3. The first four measures are marked with P.M. and have a dashed line under the notes. The fifth measure is not muted. The guitar tablature shows the fret numbers: 1-1-1, 3, 1-1-1, 1-1-1, 3, 1-1, 1-1-1, 3, 1-1, 4-3-2, 4-3-2.

12

TAB

14

1-3.

TAB

16

4.

TAB

18

1-3.

4x

TAB

20

1-3.

4.

1-3.

4.

TAB

26

1. 2. 3. 4.

P.M.-----|

T  
A  
B

31

1-3.

P.M.-----|

T  
A  
B

33

4.

P.M.-----|

T  
A  
B

35

1-3. 4.

P.M.-----|

T  
A  
B

♩ = 175

37

T  
A  
B

42  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  .

T  
A  
B

$\text{♩} = 240$

47  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  .

T  
A  
B

52  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . **16x**

T  
A  
B **16x**

56  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  .

T  
A  
B

61  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  . |  $\overbrace{y\ y\ y}^3$  .

T  
A  
B

66  $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$

T  
A  
B

71  $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$

T  
A  
B

76  $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$

T  
A  
B

81  $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$

T  
A  
B

86  $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$

T  
A  
B

91  $\overbrace{\text{g g g}}^3$   $\overbrace{\text{g g g}}^3$

T  
A  
B