

# Of The Infernal Legion

## Sanhedrin

Salvation Through Sin (2010)

Tune down 1/2 step

- ① = D#    ⑤ = G#
- ② = A#    ⑥ = D#
- ③ = F#    ⑦ = A#
- ④ = C#

Moderate ♩ = 125

### Section 1

E-Gt7

1

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

T  
A  
B

7—10 0—0—0—0 7—10 7—9 0—0—0—0 7—9

2

P.M.

T  
A  
B

6—10 6—6—6—6—6—6—6—6 9—8—8—8—8 7—7

3

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

T  
A  
B

7—10 0—0—0—0 7—10 7—9 0—0—0—0 7—9

4

P.M.

T  
A  
B

6—10 6—6—6—6—6—6—6—6 9—8—8—8—8 7—7

5

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

6

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 9 8 8 8 8 7 7

7

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

8

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 9 8 8 8 8 7 7

9

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

10

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 6 9 8 8 8 8 7 7

11

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

12

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 6 9 8 8 8 8 7 7

13

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

14

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 6 9 8 8 8 8 7 7

15

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

TAB 7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

Section 2

16

P.M.-----|

TAB 6 10 6 6 6 6 6 6 9 8 8 8 8 7 7 9 7 8 5 5 8 0 6 3 3 6

21

TAB 9 8 5 5 8 9 8 5 5 8 9 8 5 5 8 9 7 0 6 3 3 6 7 0 6 3 3 6

Section 3

30

*f*

TAB 8 5 5 8 2 0 0 0 0 0 0 0 3 2 0 6 3 3 6

34

*mf* *f* *mf* *f*

TAB 3 1 1 1 1 1 1 3 2 3 2 0 0 0 0 0 0 3 2 0 6 3 3 6

36

*mf* *f*

TAB 3 1 1 1 1 5 5 5 3 3 3 2 0 0 0 0 0 0 0 3 2 0

38

*mf* *f*

TAB 3 1 1 1 1 2 1 3 1 3 2 2 0 0 0 0 0 0 0 3 2 0

40

*mf* *f* *mf* *f*

TAB 3 1 1 1 1 5 5 5 3 3 3 2 0 0 0 0 0 0 0 3 2 0

42

*mf* *f* *mf* *f*

TAB 3 1 1 1 1 1 1 3 2 3 2 0 0 0 0 0 0 0 3 2 0

44

*mf* *f*

TAB 3 1 1 1 1 5 5 5 3 3 3 2 0 0 0 0 0 0 0 3 2 0

46

*mf* *f*

TAB 3 1 1 1 1 2 1 3 1 3 2 2 0 0 0 0 0 0 3 2 0

Section 4

48

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

TAB 3 1 1 1 1 5 5 5 3 3 3 2 0 0 0 2 2 2 4 0 0

50

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

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

52

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

TAB 1 1 1 1 4 5 4 6 3 5 3 2 0 0 0 2 2 2 4 0 0

54

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

TAB 4 2 2 2 4 2 4 2 4 5 5 3 3 3 5 3 5 3 5 7

56

*f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*

T  
A  
B

7 — 6 — 6 — 6                      4 — 5 — 4                      5 — 4                      2                      0 — 0 — 0                      2                      2                      2 — 4

58

*mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*

T  
A  
B

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

60

*f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*

T  
A  
B

1 — 1 — 1 — 1                      4 — 5 — 4                      6 — 3                      5 — 3                      2                      0 — 0 — 0                      2                      2                      2 — 4

62

*mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*                      *f*                      *mf*

T  
A  
B

4 — 2 — 2 — 2                      4 — 2 — 4                      2 — 4 — 5                      5                      3 — 3 — 3                      5 — 3                      5 — 3                      5 — 7

64

*f*                      *mf*                      *f*

T  
A  
B

7 — 6 — 6 — 6                      4 — 5 — 4                      5 — 4                      5 — 4                      6 — 3

Section 1

66

Musical notation for measure 66, featuring a treble clef and a series of eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *mf*, *f*, *mf*, *f*, and *mf*. P.M. markings are present under the first and third measures.

TAB

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

67

Musical notation for measure 67, featuring a treble clef and a series of eighth notes. The notes are: G#4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *f*. P.M. markings are present under the first and third measures.

TAB

6 10 6 6 6 6 6 6 9 8 8 8 8 7 7

68

Musical notation for measure 68, featuring a treble clef and a series of eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *f*, *mf*, *f*, and *mf*. P.M. markings are present under the first and third measures.

TAB

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

69

Musical notation for measure 69, featuring a treble clef and a series of eighth notes. The notes are: G#4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *f*. P.M. markings are present under the first and third measures.

TAB

6 10 6 6 6 6 6 6 9 8 8 8 8 7 7

70

Musical notation for measure 70, featuring a treble clef and a series of eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *f*, *mf*, *f*, and *mf*. P.M. markings are present under the first and third measures.

TAB

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

71

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 6 9 8 8 8 8 7 7

72

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

73

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 6 9 8 8 8 8 7 7

74

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

75

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 6 9 8 8 8 8 7 7

76

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

77

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 9 8 8 8 8 7 7

78

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

79

P.M.-----|

T  
A  
B

6 10 6 6 6 6 6 6 9 8 8 8 8 7 7

80

*f* P.M.-----| *mf* *f* P.M.-----| *mf*

T  
A  
B

7 10 0 0 0 0 7 10 7 9 0 0 0 0 7 9

Section 2

81

P.M. -----|

TAB 6-10-6-6-6-6-6-6-9 8-8-8-8-7-7 9/0 8/0 5/3 5/3 8/6

86

TAB 9/0 8/6 5/3 5/3 8/6 9/0 8/6 5/3 5/3 8/6 9/0

Section 3

95

TAB 8/6 5/3 5/3 8/6 2/0 0-0-0-0-0-0-3-2-0

99

TAB 3/1 1-1-1-1-1-1-1 3-2-3 2/0 0-0-0-0-0-0-3-2-0

101

TAB 3/1 1-1-1-5-5-5 3-3-3 2/0 0-0-0-0-0-0-3-2-0

103

*mf* *f*

TAB 3 1 1 1 1 2 1 3 1 3 2 2 0 0 0 0 0 0 0 3 2 0

105

*mf* *f* *mf* *f*

TAB 3 1 1 1 5 5 5 3 3 3 2 2 0 0 0 0 0 0 0 3 2 0

107

*mf* *f* *mf* *f*

TAB 3 1 1 1 1 1 1 3 2 3 2 2 0 0 0 0 0 0 0 3 2 0

109

*mf* *f*

TAB 3 1 1 1 5 5 5 3 3 3 2 2 0 0 0 0 0 0 0 3 2 0

111

*mf* *f*

TAB 3 1 1 1 1 2 1 3 1 3 2 2 2 0 0 0 0 0 0 0 3 2 0

Section 4

113

Musical notation for measures 113-114. Measure 113 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains two measures of music. The first measure has a dynamic of *mf* and a triplet of eighth notes (F#, G, A). The second measure has a dynamic of *f* and a triplet of eighth notes (B, C, D). Measure 114 has a dynamic of *mf* and a triplet of eighth notes (E, F, G), followed by a measure with a dynamic of *f* and a triplet of eighth notes (A, B, C), then a measure with a dynamic of *mf* and a triplet of eighth notes (D, E, F), and finally a measure with a dynamic of *f* and a triplet of eighth notes (G, A, B). The key signature changes to one sharp (F#) in the final measure.

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

TAB 3 1 1 1 1 5 5 5 3 3 3 2 0 0 0 2 0 2 0 4

115

Musical notation for measures 115-116. Measure 115 has a dynamic of *mf* and a triplet of eighth notes (F#, G, A), followed by a measure with a dynamic of *f* and a triplet of eighth notes (B, C, D), then a measure with a dynamic of *mf* and a triplet of eighth notes (E, F, G), and finally a measure with a dynamic of *f* and a triplet of eighth notes (A, B, C). Measure 116 has a dynamic of *mf* and a triplet of eighth notes (D, E, F), followed by a measure with a dynamic of *f* and a triplet of eighth notes (G, A, B), then a measure with a dynamic of *mf* and a triplet of eighth notes (C, D, E), and finally a measure with a dynamic of *f* and a triplet of eighth notes (F, G, A). The key signature changes to one sharp (F#) in the final measure.

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

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

117

Musical notation for measures 117-118. Measure 117 has a dynamic of *f* and a triplet of eighth notes (F#, G, A), followed by a measure with a dynamic of *mf* and a triplet of eighth notes (B, C, D), and finally a measure with a dynamic of *f* and a triplet of eighth notes (E, F, G). Measure 118 has a dynamic of *mf* and a triplet of eighth notes (A, B, C), followed by a measure with a dynamic of *f* and a triplet of eighth notes (D, E, F), then a measure with a dynamic of *mf* and a triplet of eighth notes (G, A, B), and finally a measure with a dynamic of *f* and a triplet of eighth notes (C, D, E). The key signature changes to one sharp (F#) in the final measure.

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

TAB 1 1 1 1 4 5 4 6 3 5 3 2 0 0 0 2 2 2 4

119

Musical notation for measures 119-120. Measure 119 has a dynamic of *mf* and a triplet of eighth notes (F#, G, A), followed by a measure with a dynamic of *f* and a triplet of eighth notes (B, C, D), then a measure with a dynamic of *mf* and a triplet of eighth notes (E, F, G), and finally a measure with a dynamic of *f* and a triplet of eighth notes (A, B, C). Measure 120 has a dynamic of *mf* and a triplet of eighth notes (D, E, F), followed by a measure with a dynamic of *f* and a triplet of eighth notes (G, A, B), then a measure with a dynamic of *mf* and a triplet of eighth notes (C, D, E), and finally a measure with a dynamic of *f* and a triplet of eighth notes (F, G, A). The key signature changes to one sharp (F#) in the final measure.

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

TAB 4 2 2 2 4 2 4 2 4 5 5 3 3 3 5 3 5 3 5 7

121

Musical notation for measures 121-122. Measure 121 has a dynamic of *f* and a triplet of eighth notes (F#, G, A), followed by a measure with a dynamic of *mf* and a triplet of eighth notes (B, C, D), and finally a measure with a dynamic of *f* and a triplet of eighth notes (E, F, G). Measure 122 has a dynamic of *f* and a triplet of eighth notes (A, B, C), followed by a measure with a dynamic of *mf* and a triplet of eighth notes (D, E, F), then a measure with a dynamic of *f* and a triplet of eighth notes (G, A, B), and finally a measure with a dynamic of *f* and a triplet of eighth notes (C, D, E). The key signature changes to one sharp (F#) in the final measure.

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

TAB 7 6 6 6 4 5 4 5 4 5 4 2 2 2 2 4 0 0 0 0 0

123

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

125

TAB 1 1 1 1 4 5 4 6 3 5 3 2 0 0 0 0 0 2 2 2 4

127

TAB 4 2 2 2 4 2 4 2 4 5 5 3 3 3 5 3 5 3 5 7

129

TAB 7 6 6 6 4 5 4 5 4 5 4 6 3

Section 5

131

TAB 7 7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10

132

T  
A  
B

9 9 9 9 9 9 9 9 9 9 9 9 6 6 6 6 6 6 6 6 6 6

133

T  
A  
B

3 3 3 3 3 3 3 3 3 3 3 3 10 10 10 10 10 10 10 10 10 10 10

134

T  
A  
B

9 9 9 9 9 9 9 9 9 9 9 9 6 6 6 6 6 6 6 6 6 6 6

135

T  
A  
B

7 7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10

136

T  
A  
B

9 9 9 9 9 9 9 9 9 9 9 9 6 6 6 6 6 6 6 6 6 6 6

137

T  
A  
B

3 3 3 3 3 3 3 3 3 3 3 3 10 10 10 10 10 10 10 10 10 10 10

138

T  
A  
B

9 9 9 9 9 9 9 9 9 9 9 9 6 6 6 6 6 6 6 6 6 6

139

T  
A  
B

5 5 5 5 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 9 9 9

140

T  
A  
B

7 7 7 7 7 7 7 7 7 7 7 7 4 4 4 4 4 4 4 4 4 4 4

141

T  
A  
B

2 2 2 2 2 2 2 2 2 2 2 2 9 9 9 9 9 9 9 9 9 9 9

142

T  
A  
B

7 7 7 7 7 7 7 7 7 7 7 7 4 4 4 4 4 4 4 4 4 4 4

143

T  
A  
B

5 5 5 5 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 9 9 9

144

T  
A  
B

145

T  
A  
B

146

T  
A  
B

**Section 4**

147

T  
A  
B

149

T  
A  
B

151

*mf f mf f mf f mf f mf f mf f mf f mf f*

TAB: 2 0 0 0 2 0 2 0 2 4 | 4 2 2 2 4 2 4 2 4 5

153

*mf f mf f mf f mf f mf mf f mf*

TAB: 5 3 3 3 5 3 5 3 5 7 | 7 6 6 6 4 5 4 5 4 5 4

155

*f mf f mf f mf f mf f mf f mf f mf f*

TAB: 2 0 0 0 2 0 2 0 2 4 | 4 2 2 2 4 2 4 2 4 5

157

*mf f mf f mf f mf f mf f mf f mf f*

TAB: 5 3 3 3 5 3 5 3 5 1 | 1 1 1 1 4 5 4 6 3 5 3

159

*mf f mf f mf f mf f mf f mf f mf f mf f mf f*

TAB: 2 0 0 0 2 0 2 0 2 4 | 4 2 2 2 4 2 4 2 4 5

161

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf* *f*

T  
A  
B 5 3-3-3 5 3 5 3 5-7 7 6-6-6 4-5-4 5 4 5-4 6 3

164

T  
A  
B 2 2 0 (2) (2) (0)