

Pantera

COWBOYS FROM HELL

ON THE CD
TRACKS 11-12

Dimebag's at his outlandish best on the title track of Pantera's brilliant *Cowboys From Hell*

Cowboys From Hell was Pantera's fifth album, but the band's first with Phil Anselmo on vocals. The arrival of Anselmo marked the band's abandonment of their hair-metal status of the 80s, as the singer's vocals and the riffs became more intense, especially on later albums *Far Beyond Driven* and *The Great Southern Trendkillers*.

Cowboys From Hell, the song, contains enough riffs and great guitar playing to create several metal tracks and to get the best results you'll need accurate picking and a well-developed palm-muting technique. For this, the heel of the picking hand must be positioned over the bridge enough to reduce string sustain and brightness but not enough to ruin note clarity. Use alternate picking throughout, as most of the riffing is based on 16th notes, although to create the right feel for the syncopated verse riff, up strokes should help you place the low sixth string on the off beats.

The solo at 2:27 is, as you'd probably expect from a player like Dimebag, quite frenetic, so be sure to warm up with scales first before tackling it. This is good for both hands. The first most problematic area of the solo is the Eddie Van Halen-influenced sextuplets which ascend across all six strings using the same fret (11th, 12th and 15th). It's a good fretting hand stretch, so practise it slowly first before increasing speed and aim to play a down pick when you change to the next string. The second passage that requires precision and stamina is the bar of sextuplets at the 12th fret position (E minor 'blues box') that resembles some of Steve Morse's chromatic-laced pentatonic licks. Start with a down pick on the second string and then use an up pick for the first note on the third string. This 'inside picking' approach is a little tricky (especially at this speed), but practice should sort it.

To recreate Dimebag's guitar

tone use a bridge humbucker. Dimebag insists on a Bill Lawrence high-output 'bucker, but manufacturers like Seymour Duncan and DiMarzio make powerful humbuckers too. Although Dimebag prefers Randall solid-state amps over tube amps from Marshall or Mesa Boogie, his guitar tone uses the modern metal approach, with the treble on full, bass on 6 and the mids on zero. This is commonly referred to as the 'scooped' metal tone, as

the amp's mid frequencies (usually around 1-1.5kHz) are reduced to a minimum and the bass and treble increased. You may like to add some mid EQ for the solo, so it cuts through more and gives a thicker sound to augment pinch harmonics and searing sustained high notes. We used a Line 6 POD on its Rectifier setting for the riffs and solo and for the very first riff we used a VST Waves meta-flanger plug-in, but any flanger effect will work equally as well.



STEVE INCHON/RETNA

'COWBOYS FROM HELL'

WORDS AND MUSIC BY VINCENT ABBOTT, DARRELL ABBOTT, REX BROWN AND PHILIP ANSELMO
© 1991 POWER METAL MUSIC INC AND COTA MUSIC INC, USA WARNER/CHAPPELL MUSIC LTD, LONDON W6 8BS.
REPRODUCED BY PERMISSION OF INTERNATIONAL MUSIC PUBLICATIONS LTD. ALL RIGHTS RESERVED.

PANTERA: Cowboys From Hell - complete

TRACK 11 »

♩ 116

Intro

NC

(studio effects)

w/flanger

x3

0:11

12-15-12-15-12-15-12-15-13-15-12-15-13-14-12

12-15-12-15-12-15-12-15-13-12-15-12

PM-----PM-----

0:17

0 3 0 3 2 3 2 3 1 3 0 3 H 1 2 0

0 3 0 3 2 3 2 3 1 3 0 3 H 1 2 0

PM-----

0 3 0 3 2 3 2 3 1 3 0 3 H 1 2 0

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

PM-----

Verse Riff

0:34

PM-----

H H 0 H H 0

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 0 0 0 1 2 0

Oh come

H H 0 H H 0 H H 0

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 2 0 0 1 2 0

PM-----

on!

PM PM

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

Verse

1. Un - der the lights — where we stand tall, — no - bo - dy touch - es us at all. —

0.51 PM

0 1 2 0

Show down shoot out spread fear with - in — with - out — we are

0 1 0 3 3 0 1 0 3 2

gon - na take what's ours to have — spread the word through - out — the land — they say

PM

0 1 2 0

it's been slow down be - low — aimed at you — we're the cow - boys from hell. —

0 3 0 3 $\frac{2}{0}$ 3 $\frac{2}{0}$ 3 1 3 0 3 1 ^H 2 0 | 0 3 0 3 $\frac{2}{0}$ 3 $\frac{2}{0}$ 3 1 0 3 0

Deed is done — a - gain — we've won — ain't talk - ing no — tall tales — friend — 'cause

PM
0 3 0 3 $\frac{2}{0}$ 3 $\frac{2}{0}$ 3 1 3 0 3 1 ^H 2 0 | 0 3 0 3 $\frac{2}{0}$ 3 $\frac{2}{0}$ 3 1 3 0 3 1 ^H 2 0

high noon — your doom com - in' from you — we're the cow - boys from hell. —

0 3 0 3 $\frac{2}{0}$ 3 $\frac{2}{0}$ 3 1 3 0 3 1 ^H 2 0 | 0 3 0 3 $\frac{2}{0}$ 3 $\frac{2}{0}$ 3 1 0 3 0

Verse Riff

1:33
Yeah!
0 0 0 0 0 0 0 0 0 ^H ^H 0 | 0 0 0 0 0 0 ^H ^H 0 ^H ^H 0 | 0 1 2 0 0 1 2 0

First system of musical notation. The guitar part (top staff) features a rhythmic pattern of eighth notes with palm mutes (PM) and triplet eighth notes. The bass part (middle staff) consists of a steady eighth-note pattern. The drum part (bottom staff) shows a simple pattern: 0 0 0 0 0 0 0 0, followed by H H 0, then 0 0 0 0 0 0, and finally H P 0 1 0 3 3 and H P 0 1 0 3 2.

Second system of musical notation. The guitar part continues with the same rhythmic pattern, including a triplet eighth note. The bass part remains consistent. The drum part includes a vocal cue "Oh." above the staff. The drum notation is: 0 0 0 0 0 0 0 0, H H 0, 0 0 0 0 0 0, H P 0 1 0 3 3, and H P 0 1 0 3 2.

Verse

Verse musical notation. The guitar part (top staff) has a melodic line with a triplet eighth note. The bass part (middle staff) continues with eighth notes. The drum part (bottom staff) is: 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, and H H 0 0 1 2 0.

2 Pil - lage the vil - lage, trash the scene — but bet - ter not take it out on me — 'cause

Second part of the verse musical notation. The guitar part continues with the melodic line. The bass part remains consistent. The drum part is: 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, and H P 0 1 0 3 3 and H P 0 1 0 3 2.

ghost town is found where your ci - ty used to be — so

Chorus

Here we come — reach for your gun — and you bet - ter lis - ten well, — my friend — you see

2:11 PM

0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 | 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

it's been slow down be - low — aimed at you — we're the cow - boys from hell. —

0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 | 0 3 0 3 2 0 3 2 0 3 1 0 3 0

Deed is done — a - gain — we've won — ain't talk - ing no — tall tales — friend — 'cause

PM

0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 | 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

high noon — your doom, com - in' from you — we're the cow - boys from

A5 G5 G#5 F5

0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 | 0 3 0 3 2 0 3 2 0 3 0 5 4 3

Solo

Em C A/C# D5 B:5 G

hell.

2:27

PH

Em

C

8va

A/C# (8va)

D5 (8va) B:5 A5 G

Musical notation for the first section of the song. The guitar part features a melodic line with a 'Gra' marking. The bass part includes performance instructions: PM, PH, P, S, and fret numbers: 2 0, 2 0, 2 0, 0 x, 17-15, 17-15-14, 15-14-12, 14-12-10, 12-10-9, 10.

Intro Riff

Intro Riff musical notation. It shows a repeating guitar and bass pattern. The guitar part is marked with a '3:17' time signature and '(w/spoken vocals)'. The bass part includes performance instructions: PM and fret numbers: 12-15-12-15, 12-15, 15-13, 15-12, 15-13-14, 12, 12-15-12-15, 12-15, 15-13-12, 15-12.

Chorus

Chorus musical notation. It includes the lyrics: "Here we come— reach for your gun— and you bet-ter lis-ten well,— my friend— you see". The guitar part is marked with a '3:25' time signature and PM. The bass part includes performance instructions: H and fret numbers: 0-3-0-3, 2/0-3, 2/0-3, 1-3-0-3, 1-2-0, 0-3-0-3, 2/0-3, 2/0-3, 1-3-0-3, 1-2-0.

Chorus musical notation. It includes the lyrics: "it's been slow down be-low— aimed at you— we're the cow-boys from hell—". The guitar part is marked with PM. The bass part includes performance instructions: H and fret numbers: 0-3-0-3, 2/0-3, 2/0-3, 1-3-0-3, 1-2-0, 0-3-0-3, 2/0-3, 2/0-3, 1-0-3-0.

Chorus musical notation. It includes the lyrics: "Deed is done— a-gain— we've won— ain't talk-ing no— tall tales— friend— 'cause". The guitar part is marked with PM. The bass part includes performance instructions: H and fret numbers: 0-3-0-3, 2/0-3, 2/0-3, 1-3-0-3, 1-2-0, 0-3-0-3, 2/0-3, 2/0-3, 1-3-0-3, 1-2-0.

high noon — your doom Com - in' for you — we're the cow - boys from hell. —

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

All — step a - side — we're the cow - boys from hell. —

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

Outro

3:46

P PM PH PM PH PM PH PM PH PM PH PM

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

PM PH PM PH PH PH PH

P S S S S P P P P P P

14 12 12 11 11 9 9 7 7 6 7 2 0 2 0 2 0 2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Str

PM PH

P P P 0 x 17 15 15 14 14 12 14 12 10 9 10

2 0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0