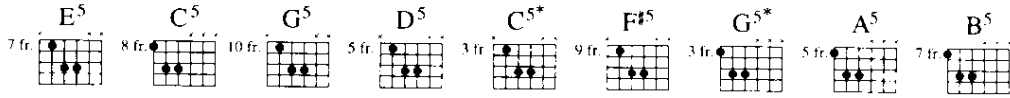


# The Wicker Man

Words & Music by Adrian Smith, Steve Harris & Bruce Dickinson



♩ = 200

## Intro

Gtrs. 2+3 (elec.)

Gtr. 1 (elec.)

Intro musical notation for Gtrs. 2+3 and Gtr. 1. Includes dynamic marking *f* and performance instructions: "Gtrs. 1+2 w/distortion 1° Gtr. 2 tacet" and "P.M." (pick attack).

Intro guitar tablature (TAB) for Gtrs. 2+3 and Gtr. 1.

1. 2. 3. 4.

Musical notation for the first section, including Gtr. 1 and TAB. Includes dynamic marking *f* and performance instructions: "P.M." and "I. Hand".

## Verse

Verse musical notation with lyrics: "(2.) fer of ry - fate man is wants mov his mo - ing ney and the ain't fing - gon -". Includes Gtr. 1 and TAB parts.

C<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

- er na points give to you, he he knocks you to your feet -  
 - na give it back, he he can push his own boat -

TAB

C<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

- and so what are you gon - na do.  
 - as you set off up the track.

TAB

C<sup>5</sup>

No - thing you can con - tem - plate you've got some - thing to say,  
 Your tongue has fro - zen now will ev - er be the same,

TAB

G<sup>5</sup> E<sup>5</sup>

ev - the pi - per at the gates of dawn is call -  
 - ry se - cond is a new spark, sets the un -

TAB

ing i - verse you - his a - way. flame. }  
 C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

Gtrs. 1+3

P.M.

TAB

9	0	0	0	0	0	10	10	12	12	7
7	0	0	0	0	0	10	10	12	12	7
0	0	0	0	0	0	8	8	10	10	5

Pre-Chorus

You watch the world ex - plo - ding ev -

E<sup>5</sup> C<sup>5\*</sup>

TAB

						7	9	5
						7	9	5
						5	7	3

'ry sin - gle night. - dan - cing

G<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

TAB

		12	12	11	9	7
		12	12	11	9	7
		10	10	9	7	5

in the sun a new - born in the light. - } Say - Bro -

E<sup>5</sup> C<sup>5\*</sup> G<sup>5\*</sup> C<sup>5\*</sup> D<sup>5</sup>

TAB

7	9	5		5	5	5	7
7	9	5		5	5	5	7
5	7	3		3	3	3	5

good - bye to grav - i - ty and say good - bye to death,  
 - thers and their fa - thers join - ing hands and make a chain.

E<sup>5</sup> C<sup>5\*</sup>

hel - lo to et - ern - i - ty and  
 the sha - dow of the wick - er man is

G<sup>5</sup> F<sup>15</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5\*</sup>

live for ev - 'ry breath.  
 ris - ing up a - gain.

G<sup>5\*</sup> D<sup>5</sup>

Gtrs. 2+3 cont. in slashes

**CHORUS**

Gtrs. 2+3 E<sup>5</sup> C<sup>5\*</sup> G<sup>5\*</sup> A<sup>5</sup> *sim.*

Your time will come,

Gtr. 1

E<sup>5</sup> G<sup>5\*</sup> C<sup>5\*</sup> G<sup>5\*</sup> A<sup>5</sup>

your time will come.

TAB 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-13-12-12

E<sup>5</sup> C<sup>5\*</sup> G<sup>5\*</sup>

Your time will come.

TAB 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-10-12-12

A<sup>5</sup> E<sup>5</sup> G<sup>5\*</sup>

your time will

TAB 12-10-12-13-12-12 12-10-12-10-12-12 12-10-12-10-12-12

C<sup>5\*</sup> 1. G<sup>5\*</sup> A<sup>5</sup> E<sup>5</sup> 2. G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

come. 2. The

TAB 12-10-12-10-12-12 12-10-12-13-12-12 12-10-12-13-12-12

Gtr. x-7

Solo

*f* *P.M.*

C<sup>5\*</sup> G<sup>5\*</sup>

9 10 7 7 9 10 7 9 10 7 9

D<sup>5</sup> E<sup>5</sup> C<sup>5\*</sup>

8<sup>va</sup>

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

1. 2.

G<sup>5\*</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

8<sup>va</sup> 8<sup>va</sup>

12 10 0 0 14 12 0 0 0 14 15 17 15 14 17 0 14 15 17 15 14 17

\* Composite part

B<sup>5</sup> A<sup>5</sup> G<sup>5\*</sup>

*sim.*

B

Full 1/2 Full

10 7 8 7 10 7 10 12 8 12 10 12 8 10

A<sup>5</sup> B B<sup>5</sup> A<sup>5</sup>

T  
A  
B

G<sup>5\*</sup> C<sup>5\*</sup> B<sup>5</sup>

T  
A  
B

A<sup>5</sup> G<sup>5\*</sup> A<sup>5</sup>

T  
A  
B

B<sup>5</sup> A<sup>5</sup>

T  
A  
B

G<sup>5\*</sup> C<sup>5\*</sup>

T  
A  
B

Chords: C<sup>5</sup>, G<sup>5\*</sup>

7 9 10 7 7 9 10 7 9 10 7 9

Chords: D<sup>5</sup>, E<sup>5</sup>, C<sup>5</sup>

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

1. 2. Chords: G<sup>5\*</sup>, D<sup>5</sup>, E<sup>5</sup>, D<sup>5</sup>

12-10-0-0-14-12-0-0 0-14-15-17-15-14 17 0-14-15-17-15-14

\* Composite part

CHORUS

Gtrs. 2+3 E<sup>5</sup> C<sup>5\*</sup> G<sup>5\*</sup> A<sup>5</sup> *sim.*

Your time will come,

Gtr. 1

12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-13-12 12



E<sup>5</sup> G<sup>5\*</sup> C<sup>5</sup> G<sup>5\*</sup> A<sup>5</sup>

your time will come.

TAB: 12-10-12-10-12-12 | 12-10-12-10-12-12 | 12-10-12-10-12-12 | 12-10-12-13-12-12

E<sup>5</sup> C<sup>5</sup> G<sup>5\*</sup>

Your time will come,

TAB: 12-10-12-10-12-12 | 12-10-12-10-12-12 | 12-10-12-10-12-12

A<sup>5</sup> E<sup>5</sup> G<sup>5\*</sup>

your time will

TAB: 12-10-12-13-12-12 | 12-10-12-10-12-12 | 12-10-12-10-12-12

C<sup>5</sup> 1. G<sup>5\*</sup> A<sup>5</sup> E<sup>5</sup> 2. G<sup>5\*</sup> A<sup>5</sup>

come.

TAB: 12-10-12-10-12-12 | 12-10-12-13-12-12 | 12-10-12-13-12-12

# Ghost Of The Navigator

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris

5 fr. **Dm** 3 fr. **Csus<sup>2</sup>** 3 fr. **B<sup>b</sup>sus<sup>2</sup>** 3 fr. **C<sup>5</sup>** **D<sup>5</sup>** **B<sup>7</sup>/D** **C/D** 5 fr. **G<sup>5</sup>/D** 7 fr. **A<sup>5</sup>us<sup>2</sup>** **C** 5 fr. **B<sup>b</sup>sus<sup>4</sup>** 5 fr. **D<sup>5</sup>\***

2 fr. **B<sup>5</sup>** 7 fr. **E<sup>5</sup>** 10 fr. **G<sup>5</sup>** 5 fr. **A<sup>5</sup>** **B<sup>b</sup>5** 7 fr. **B<sup>5</sup>\***

♩ 102

## Intro

Gtr. 2 (elec.) **Dm** **Csus<sup>2</sup>** **Dm** **Csus<sup>2</sup>**  
 Gtr. 1 (elec.)

*mf* Gtrs. 1 w/clean tone + chorus + delay  
 Gtrs. 2 w/clean tone + chorus

TAB: 5 8 6 5 6 | 5 7 5 8 6 5 6 | 5

**B<sup>b</sup>sus<sup>2</sup>** **C<sup>5</sup>** **Dm** **Csus<sup>2</sup>**

TAB: 8 6 5 7 5 | 8 6 5 7 5 | 7 5 8 6 5 6 | 5

## 115

**Dm** **B<sup>b</sup>sus<sup>2</sup>** *etc.* **Csus<sup>2</sup>** **Dm**

TAB: 7 8 6 5 7 5 | 8 6 5 7 5 | 5 8 6 5 7 5 | 7 5 6 8 6 5

**D<sup>5</sup>** **B<sup>7</sup>/D** **C<sup>5</sup>/D** **G<sup>5</sup>/D** **D<sup>5</sup>** **C/D**

*f* Gtr. 2 w/distortion  
 2<sup>nd</sup> accel.

TAB: 3 2 0 | 3 3 0 | 5 5 0 | 8 7 0 | 6 6 8 | 6 7 8

♩=135

Gtrs. 1+2  $D^5$   $B^b/D$   $C/D$   $D^5$   $C/D$

Gtrs. 1+2  $D^5$   $B^b/D$   $C/D$   $D^5$   $C/D$

*etc.*

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

Gtrs. 1+2 w/dist. Fig. 1... ..Fig. 1 ends

TAB

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

Verse

$D^5$   $B^b/D$   $C/D$

1. I have sailed to ma - ny lands, ... now I make my fi - nal jour -  
 (2.) steer be - tween the crash - ing rocks, ... the si - rens call my name...

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

TAB

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

$D^5$   $C/D$   $D^5$   $B^b/D$

- ney. On the bow I stand,  
 Lash my hands on - to the helm. blood

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

TAB

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

$C/D$   $D^5$   $C/D$   $D^5$

west is where I go. Through the night  
 surg - ing with the strain. I will not fail

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

TAB

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

B<sup>b</sup>/D C/D D<sup>5</sup> C/D

I plough, now, as still my heart, — cal - cu - late and pray. —  
 now, as sun-rise comes, the dark - ness left — be - hind.

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

TAB

3	3	5	5	3	5
0	0	0	0	0	0

D<sup>5</sup> B<sup>b</sup>/D C/D

As the com - pass swings my will is strong, I will  
 For et - ern - i - ty, I fol - low on, there

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

TAB

3	3	5
0	0	0

D<sup>5</sup> C/D Asus<sup>2</sup> Gtr. 1 C

not be led a — stray,  
 is no oth - er way.

Gtr. 2

Gtr. 1 cont. in slashes Gtr. 1 w/clean tone

TAB

5	3	5	7	7	7	7	7	7	5	5	5	5	5	5	5	5
0	0	0	5	5	5	5	5	5	3	3	3	3	3	3	3	3

Bsus<sup>4</sup> D<sup>5</sup>\* C<sup>5</sup> B<sup>5</sup> Asus<sup>2</sup>

Mys - te - ries of time,

2° vox sim. ad lib.

TAB

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

C Bsus<sup>4</sup> D<sup>5\*</sup> C<sup>5</sup> B<sup>5</sup>

clouds that hide the

TAB: 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 | 7 7 7 5 5 5 4 4  
5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 | 7 7 7 5 5 5 4 4  
3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 5 5 5 3 3 3 2 2

Asus<sup>2</sup> C Bsus<sup>4</sup>

sun,

1° Gr. 1 w/Fill 1  
2° Gr. 3 w/Fill 1 sim. ad lib.

TAB: 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4  
7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4  
5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2

D<sup>5\*</sup> C<sup>5</sup> B<sup>5</sup> Asus<sup>2</sup> C

But I know, but I know, but I

TAB: 7 7 7 5 5 5 4 4 | 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5  
7 7 7 5 5 5 4 4 | 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5  
5 5 5 3 3 3 2 2 | 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3

Fill 1  
Gr. 3

Asus<sup>2</sup> C Bsus<sup>4</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

PM. -- w/heavy dist. PM. -- PM. -- PM.

TAB: 5 4 7 | 5 4 7 | 5 4 5 5 | 7 7 7 5 5 5 4  
7 7 | 7 7 | 7 7 | 5 5

Asus<sup>2</sup> C Bsus<sup>4</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

PM. -- PM. -- PH. PM. -- PM.

TAB: 5 4 7 | 5 4 7 | 5 4 5 5 | 7 7 7 5 5 5 4  
7 7 | 7 7 | 7 7 | 5 5

Bsus<sup>4</sup> D<sup>5\*</sup> C<sup>5</sup> B<sup>5</sup>

know.

TAB

T	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
A	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
B	2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

♩ 220  
Pre-Chorus

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

I see the ghosts — of nav - i - ga - tors — but they are lost.

Gtrs. 1+2

Gtrs. 1+2 w/dist.  
Gtr. 3 tacet

TAB

T	9	9	12	12	5	5	7	7
A	9	9	12	12	5	5	7	7
B	7	7	10	10	3	3	5	5
	0	0						

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

as they sail in - to the sun - set they'll count the cost.

TAB

T	9	9	12	12	5	5	7	9
A	9	9	12	12	5	5	7	9
B	7	7	10	10	3	3	5	7
	0	0						

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

As their ske - le - tons — ac - cu - sing e - merge from the

TAB

T	9	9	12	12	5	5	7	7
A	9	9	12	12	5	5	7	7
B	7	7	10	10	3	3	5	5
	0	0						

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

sea, the si - rens of the rocks, — they be - ckon me.

Gtrs. 1+2 cont. in slashes

T	9	9	12	12	5	7	9
A	9	9	12	12	5	7	9
B	7	7	10	10	3	5	7
	0	0					

Chorus

D<sup>5</sup> C<sup>5</sup>

Gtrs. 1+2 cont. *sim.*

Take my — heart — and set it free,

Gtr. 3

T	7	5	8	6	5	6	5
A							
B							

D<sup>5</sup> C<sup>5</sup>

car - ried — for - ward by the waves.

T	7	5	8	6	5	6	5
A							
B							

B<sup>b5</sup>

No - where left — to run, nav - i - ga - tor's son.

T	8	6	5	7	5	8	6	5	7	5
A	8					8				
B										

D<sup>5</sup> C<sup>5</sup>

Cha - sing - rain - bows all my days.

T  
A  
B

Detailed description: This system contains the first three measures of the piece. The vocal line starts on a D5 chord and moves to a C5 chord. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth notes and a final half-note. The guitar tablature shows a 7-5-8-6-5-6-5 sequence across three measures.

D<sup>5</sup> C<sup>5</sup>

Where I — go — I do not know.

T  
A  
B

Detailed description: This system contains the next three measures. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent. The guitar tablature continues with the 7-5-8-6-5-6-5 sequence.

D<sup>5</sup> C<sup>5</sup>

on - ly — know — the place I've been.

T  
A  
B

Detailed description: This system contains the next three measures. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent. The guitar tablature continues with the 7-5-8-6-5-6-5 sequence.

B<sup>b5</sup> B<sup>b5</sup>

Dreams they — come — and go, ev - er — shall — be so,

T  
A  
B

Detailed description: This system contains the final three measures. The key signature changes to B-flat major (Bb5). The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent. The guitar tablature shows a sequence of 8-8-6-5-7-5-8-8-6-5-7-5 across three measures.



To Coda  $\oplus$  1.

D<sup>5</sup>

C<sup>5</sup>

no - thing's real un - til you feel.

2.

2. 1 feel.

To tempo 1 (♩ 135)

♩=135

Guitar Solo

D<sup>5</sup>

B<sup>7</sup>/D

Gtr. 3

Gtrs. 1+2 w/ Fig. 1  
2<sup>nd</sup> + 3<sup>rd</sup> Gtr. 3 ad lib.

Full

C/D

(*8va*)

D<sup>5</sup>

C/D

Play 4 times

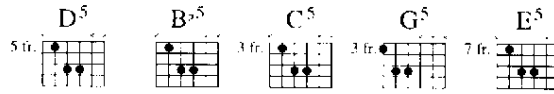
Full

Full



# Brave New World

Words & Music by David Murray, Steve Harris & Bruce Dickinson



♩ 132

## Intro

N.C.

Gtr. 1 (elec.)

*mf* P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - *sim.*  
w/clean tone + delay

Gtr. 2 (elec.)

*mf* Fig. 1...

TAB

TAB

TAB

TAB

...Fig. 1 ends

TAB

TAB

Verse

1. Dy - ing swans, twis - ted wings.  
I have seen ma - ny things.

Gr. 3 w/Fill 1  
Gr. 2 w/Fig. 1

Beau - ty not need - ed here.  
in a life - time a - lone.

Lost my love, lost my life,  
Moth - er love is no more.

**FILL 1**  
Gr. 3

w/clean tone + chorus

1. 2.

let ring -

1.

in this gar - den of fear.  
Bring this sav - age back

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

2.

Gtr. 4 (elec.)

home.

TAB: 8 5 6 5 5 | 5 7 5 7 5 5 | 5 7 5 7

D<sup>5</sup>

B<sup>b5</sup>

Gtrs. 1+4

2. Wild er - ness, house of pain.  
Close this mind, dull this brain,

*f* P.M. P.M. P.M. P.M. P.M. *sim.*

Gtr. 2 w/ Fig. 1 (x4), w/distortion  
Gtr. 3 tacet (1<sup>st</sup> accel to ♩ 170)

TAB: 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

B: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1

C<sup>5</sup>

D<sup>5</sup>

Makes no sense of it all.  
Mes - si - ah be - fore his fall.

TAB: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

B: 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

B<sup>b5</sup> C<sup>5</sup>

What you see, is not real.  
All is lost, sold your souls,

T  
A  
B

B<sup>b5</sup> D<sup>5</sup>

those who know will not tell.  
to this brave new world.

T  
A  
B

♩ = 230

Chorus

Gtrs. 2+4 D<sup>5</sup> B<sup>b5</sup> cont. *sim.*

Gtrs. 1+3 A brave new world,...

P.M.

T  
A  
B

C<sup>5</sup> D<sup>5</sup>

in a brave new world.

P.M.

Gtr. 3 w/Fill 2

T  
A  
B

D<sup>5</sup> B<sup>5</sup>

A brave new world,

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

C<sup>5</sup> D<sup>5</sup>

in a brave new world.

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D<sup>5</sup> B<sup>5</sup>

In a brave new world,

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

Fill 2  
Gtr. 3

D<sup>5</sup>

w/bar

w/bar

TAB

8 8 8 5 5 5 3 5  
6 6 6 6 6 6 5 6  
7 7 7 7 7 7 5 7  
7 7 7 7 7 7 5 7

C<sup>5</sup> D<sup>5</sup>

a brave new world.

P.M. Gtr. 3 w/Fill 2

TAB 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D<sup>5</sup> B<sup>b5</sup>

In a brave new world,

P.M.

TAB 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

To Coda ⊕

G<sup>5</sup> D<sup>5</sup>

a brave new world.

P.M. Gtr. 1 cont. in slashes

TAB 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

1. Verse D<sup>5</sup> B<sup>b5</sup> cont. sim.

Gtrs. 1+3+4

Dra - gon kings, dy - ing queens.

Gtr. 2 w/distortion

TAB 10 13 12 10 12 12



C<sup>5</sup> D<sup>5</sup>

where is sal - va - tion now?

TAB 10 13 12 10 12 10

B<sup>b5</sup>

Lost my life, lost my dreams,

TAB 10 13 12 10 12 12

C<sup>5</sup> D<sup>5</sup>

rip the bones from my flesh.

TAB 10 13 12 10 12 10

B<sup>b5</sup> C<sup>5</sup>

Si - lent screams, laugh - ing here,

TAB 10 13 12 10 12 12

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

dy - ing - to tell you the truth.

TAB: 10 13 12 | 10 12 10

B<sup>b5</sup> C<sup>5</sup>

You are - planned, - and you are - damned, -

TAB: 10 13 12 | 10 12 12

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

in this brave new world.

TAB: 10 13 12 | 10 12 10

Guitar Solo

2. D<sup>5</sup>

Gtrs. 1+2+3

Gtr. 4 B

2<sup>nd</sup> ad lib. Full

TAB: 12 | 10 10 12 10 12 10 12 | 10 12 13 10 12 13 10 11 10 13 10 11 13

C<sup>5</sup>

8va

TAB

D<sup>5</sup>

TAB

1<sup>o</sup> B<sup>b5</sup>  
2<sup>o</sup> E<sup>5</sup>

C<sup>5</sup>  
C<sup>5</sup>

B<sup>b5</sup>  
D<sup>5</sup>

8va

TAB

D<sup>5</sup>  
E<sup>5</sup>

B<sup>b5</sup>  
E<sup>5</sup>

(8va)

TAB

C<sup>5</sup>  
C<sup>5</sup>

B<sup>b5</sup>  
D<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup>  
E<sup>5</sup>

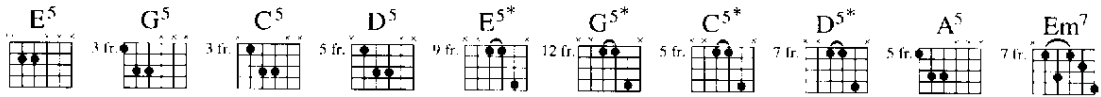
(8va)

TAB



# Blood Brothers

Words & Music by Steve Harris



• 175

## Intro

Gtr. 1 (elec.)

*mf* Fig. 1...  
w/clean tone

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 0 2 0 2 3 5 3 | 3 5 3 5 7 5 | 0 2 0 2 3 5 3 | 3 5 3 5 7 3

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

...Fig. 1 ends

TAB: 0 2 0 2 3 5 3 | 3 5 3 5 7 5 | 0 2 0 2 3 5 3 | 5 7 5 7 3 5 3

Gtr. 2 (elec.)

w/clean tone  
Gtr. 1 w/Fig. 1

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

Verse

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

1. And if you're ta - king a walk through the gar - den of

Gr. 1

Gr. 2 w/Fill 1 (x4)

T  
A  
B

7 9 7 9 7 3 5 3 5 3 3 5 3 5 5 5

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

life, what do you think you'd ex - pect you would see? Just like a mir - ror re -

T  
A  
B

7 9 7 9 7 3 5 3 5 3 3 5 7 5 7 5 7 9 7 9 7 3 5 3 5 3

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

flect - ing the moves of your life, and in the ri - ver re - flec - tions of me.

T  
A  
B

3 5 3 5 3 5 5 5 7 9 7 9 7 3 5 3 5 3 3 5 3 5 7 5 5

Fill 1 (E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

Gr. 2

let ring

T  
A  
B

9 12 9 12 9 15 15 15 10 12 12 12 10 9 7

Verse

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

2. Just for a sec - ond a glimpse of my fa - ther I see, and in a move - ment he  
 3. And as you look all a - round at the world in dis - may, what do you see, do you

P.M.  
 Gtr. 1 w/distortion (2° sim. ad lib.)  
 1° Gtr. 2 w/Fill 1 (x4) 2° w/Fill 2 (x4)

TAB

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

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

beck - ons to me. And in a mo - ment the memo - ries are all that re -  
 think we have learned? Not if you're ta - king a look at the war torn af -

TAB

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

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

main, and all the wounds are re - op - ening a - gain. We're blood  
 fray, out in the streets where the ba - bies are burned.

TAB

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

Fill 2  
 Gtr. 2 (E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

let ring

TAB

12 12 12 15 15 15 15 15 15 8 8 8 8 8 8  
 9 9 9 12 12 12 12 12 12 7 7 7 7 7 7  
 9 9 9 12 12 12 12 12 12 5 5 5 5 5 5

Chorus

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers. We're blood

Gtrs. 1+2

f Gtrs. 1+2 w/dist.

TAB

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers.

TAB

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gtr. 2

mf w/clean tone Gtr. 1 w/Fill 3

TAB

FILL 3  
Gtr. 1

(E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>) (E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

TAB

(E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>) (E<sup>5</sup>) (G<sup>5</sup>) (D<sup>5</sup>) (C<sup>5</sup>)

TAB



E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

4. There are

Gr. 2 cont. in slashes

TAB 9 7-9 8 7 10 7 10-8 10 8 7 9 7-9 8 7 10 7 10-8 7 8 7

Verse

Gr. 2 E<sup>5\*</sup> G<sup>5\*</sup> C<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup>

times when I feel I'm a - fraid for the world, there are times I'm a - shamed of us

Gr. 1

P.M. w/dist.

TAB 2 2 2 2 2 5 5 5 5 5 5 5 5 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5

D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup>

all. When you're float - ing on all the c -

cont. sim.

P.M.

TAB 7 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5

C<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup> D<sup>5\*</sup>

mo - tion you feel, and re - flect - ing the good and the bad.

TAB 5 5 5 5 5 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5 7 7 7 7 7

Verse

E<sup>5\*</sup> G<sup>5\*</sup> C<sup>5\*</sup> D<sup>5\*</sup>

5. Will we ev - er know what the an - swer to life real - ly

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

B: 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5

E<sup>5\*</sup> G<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup>

is? Can you real-ly tell me what life is? May-be all the things that you

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

B: 0 0 0 0 0 3 3 3 5 5 5 5 0 0 0 0 0 3 3 3 3 3 3

C<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup> D<sup>5\*</sup>

know that are pre - cious to you, could be swept a-way by fate's own hand. We're blood

TAB: 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B: 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Chorus

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers, We're blood

Gtrs. 1+2

w/dist.

TAB: 2 5 5 7 2 5 5 7

B: 0 3 3 5 0 3 3 5

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers.

TAB: 2 0, 5 3, 5 3, 7 5, 2 0, 5 3, 5 3, 7 5, 7 5, 7 5

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gr. 1

Gr. 2 w/Fill 4

TAB: 8 7 10 7, 9 7 9, 10 8 10 8 7, 9 7 9, 8 7 10 7, 10 8 7 8 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gr. 3 (elec.)

Gr. 1

Gtrs. 1+2 cont. in slashes

TAB: 8 7 10 7, 9 7 9, 8 7 10 7, 10 8 7 8 12

Guitar Solo

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gtrs. 1+2

Gr. 3

8va

B

Full

TAB: 12, 10/12-14-15, 12, 15, 12-14-15-15, 15, 12-14-15-15, 15-14-12-14-12-14

Fill 4

Gr. 2

8va

w/dist.

1. 2. 3. 4.

(E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

TAB: 9 12 9 12, 15 15 15, 13 15 13 15 17 15, 12 14 12

E<sup>5</sup> (8va) G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 12 15 12 15 (15) 13 15 13 12 13 14 12 15 12 15 12 14 12 14 12 14 12 14

E<sup>5</sup> (8va) G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 12/14 12 14 14 14 12 12 15 12 12 12 15 14 12 14 12 14 (14) 12 14 12

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> (8va) D<sup>5</sup>

TAB: 12 14 11 12 14 11 12 14 12 13 12 14 12 13 15 12 14 15 15

Gr. 2 E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> cont. sim.

Gr. 1

Gr. 3

TAB: 9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

TAB: 9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12



E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

- takes. Makes un - tip - ping the ba - lance so ea - sy, when we're

TAB: 9 9 7 | 8 7 9 7 9 7 | 9 4 9 7

C<sup>5</sup> A<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

liv - ing our lives on the edge. Say a prayer on the book of the dead.

TAB: 8 7 9 7 9 7 | 9 9 7 | 8 7 9 7 9 7 | 9

1. 2. 3.

B B B B B C<sup>5</sup> A<sup>5</sup>

Full Full Full Full 1/2

TAB: 15 15 15 15 12-14 | 14 14-12 15 12-14

E<sup>5</sup> (8va) C<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

Full Full

TAB: 12 17 17 17-15 14 15-14 | 15 12 14

C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

(8va) B

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

Full Full

E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

(8va) B

(15) 17 15-14 15 14 15 14 15 14 15 17 15 14 14 15 14

Full

C<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

(8va) B

We're blood

15 14-17 17 15 14 15 14 15 14 17 15 12 15 14 12

Full Full

Chorus

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro thers, we're blood bro thers. We're blood

Gtr. 3 Gtrs. 1+2

Gtrs. 1+2

Gtr. 3 1<sup>o</sup> only

2 14 12 14 12 5 5 7 7 5 2 5 5 7 7 5 2 0 3 3 0 3 3 3

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers. We're blood

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

• 160  
 Outro

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

Gtr. 2  
 w/clean tone  
 Gtr. 1 w/Fill 3 ad lib.

TAB: 9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 7 10 8 7 8 7 9 7 9 8 7 10 7 10 8 10 8 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Em<sup>7</sup> D F#

And if you're tak - ing a walk through the gar - den of life.

rit.

TAB: 9 7 9 8 7 10 7 10 8 7 8 7 7 9



# Dream Of Mirrors

Words & Music by Janick Gers & Steve Harris

A<sup>5</sup> Am<sup>add9</sup> 5 fr. F<sup>5</sup> D<sup>5</sup> 5 fr. G<sup>5</sup> 3 fr. Am 3 fr. C<sup>5</sup> 7 fr. A<sup>5\*</sup> 3 fr. F<sup>5\*</sup> 3 fr. G<sup>5\*</sup> 5 fr.

♩ 100

## Intro

Have you ev - er felt, the fu - ture is the past.

Gtrs. 1+2 (elec.)  
f w/distortion

TAB

7	7	4	5	4	5	7	7	4	5	4	5	7
7	7				5	7	7				5	
5	5				5	5	5				5	

but you don't know how? A re - flec - ted dream,

TAB

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

of a cap - tured time, is it real - ly now, is it real - ly hap - pening?

Gtr. 1 cont. in slashes

TAB

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

A<sup>5</sup>  
 Gtr. 1  
 Gtr. 2  
 N.C.(Abass)

Gtr. 2 w/clean tone + delay      Gtr. 1 tacet

T  
A  
B

5 6 5 7 5      5 5 6 5 7 5 6 8

7 7 7

(Gbass)      (Abass)

T  
A  
B

3 3 4 3 3 5      5 5 6 5 7 5 6 8

5 5 5      7 7 7

Verse  
 N.C.(Abass)

1. Don't know why I feel this way,  
 2. Think I've heard your voice be fore,  
 3. I get up put on the light,

Gtr. 2

2°Gtr. 3 sim. ad lib.

T  
A  
B

9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

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

have I dreamt this time, this place?  
 think I've said these words be fore.  
 dread - ing the on - com - ing night.

T  
A  
B

9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

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

Amadd<sup>9</sup>

2<sup>nd</sup> only

Gtr. 3 {>

Some - thing vi - vid comes ag - ain in -  
 Some - thing makes me feel I just might  
 Scared to fall a - sleep and dream the

T  
A  
B 0 0 0 9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

2<sup>nd</sup> only.....

to lose dream my mind. my mind. a - gain.

T  
A  
B 0 0 0 9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

Amadd<sup>9</sup>

1<sup>st</sup> only

{>

And I think I've seen your face,  
 Am I still in side my dream?  
 No - thing that I con - tem - plate.

Gtr. 3 w/clean tone

T  
A  
B 0 0 0 9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

Amadd<sup>9</sup>

seen this room been in this place.  
 Is this a new re - al i - ty?  
 No - thing that I can com - pare

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble clef, showing chords and melodic lines. The bottom staff is a guitar TAB with two lines, T (treble) and B (bass), containing fret numbers and bar lines.

Some - thing vi - vid comes ag - ain in -  
 Some - thing makes me feel that I have  
 to let - ting loose the de - mons deep in -

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a guitar TAB with two lines, T (treble) and B (bass).

- to my mind.  
 lost my mind.  
 - side my head.

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a guitar TAB with two lines, T (treble) and B (bass).

Bridge

Gtr. 1  $F^5$   $D^5$  cont. *sim.*

1. All my hopes and ex - pcc - ta - tion,  
 2. All my hopes and ex - pec - ta - tion,  
 3. Dread to think what might be stir - ring.

Gtr. 1 w/dist.  
 1° Gtr. 1 tacet (2°+3° plays in slashes)  
 3° Gtr. 2 plays in slashes w/dist.  
 2°+3° *f* 1° Gtr. 3 sim. ad lib. (2°+3° tacet)

T  
A  
B

1 3 3 1 3 3 3 5 7 7 7 5 7 7

$F^5$   $D^5$   $F^5$

look - ing for an ex - pla - na - tion. Have I found my  
 look - ing for an ex - pla - na - tion. Com - ing to the  
 that my dream is re - oc - cur - ing. Got to keep a -

T  
A  
B

1 3 3 1 3 3 3 5 7 7 5 7 7 1 3 3 1 3 3

$D^5$   $F^5$   $G^5$

des - ti - na - tion? I just can't take no more.  
 rea - li - sa - tion that I can't see for sure.  
 way from drift - ing, sav - ing me from my - self.

T  
A  
B

5 7 7 5 7 7 1 3 3 1 3 3 3 3 5 5 5 5 5 5

1.

Am C<sup>5</sup> G<sup>5</sup> Am

The dream is true. The dream is

Gr. 3 tacet

TAB 0 2 2 2 5 2 4 | 3 5 0 0 0 0 | 0 2 2 2 5 2 4

C<sup>5</sup> G<sup>5</sup> Am C<sup>5</sup> G<sup>5</sup>

true. The dream is true.

TAB 3 5 0 0 0 0 | 0 2 2 2 5 2 4 | 3 5 0 0 0 0

Am F<sup>5</sup> G<sup>5</sup> Amadd<sup>9</sup>

Gr. 3  $\frac{3}{8}$

The dream is true.

TAB 0 2 2 2 5 2 4 | 1 3 3 0 0 | 0 0 0 9-10 9 10 0 0 0 7-9 7 9

TAB 0 0 0 5 7 5 7 | 0 0 0 4 5 4 5 | 0 0 0 9 10 9 10 0 0 0 7 9 7 9 | 0 0 0 5 7 5 7 | 0 0 0 4 5 4 5

Chorus

2.  
A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup>

Gtr. 1

I on - ly dream in black and white, I on - ly dream 'cause

Gtr. 2

Gtrs. 1+2 w/dist.

TAB

7	7	7	7	7	7	7	7	3	5	5	5	5	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	3	5	5	5	5	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	1	3	3	3	3	5	5	5	5	5	5	5

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup>

I'm a - live. I on - ly dream in black and white, to

TAB

3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
1	3	3	3	3	5	5	5	5	5	5	5	5	1	3	3	3	3	3	3

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup>

save me from my - self. I on - ly dream in

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5
1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup>

black and white, I on - ly dream 'cause I'm a - live.

TAB

3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
1	3	3	3	3	5	5	5	5	5	5	5	5	1	3	3	3	3	3	3

A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> F<sup>5\*</sup>

I on - ly dream in black and white, — to save me from my - self.

T  
A  
B

7 7 7 7 7 7 7 3 5 5 5 5 3 3 3 3 3 3 3 3  
5 5 5 5 5 5 5 1 3 3 3 3 1 1 1 1 1 1 1 1

G<sup>5\*</sup> Am C<sup>5</sup> G<sup>5</sup>

The dream is true.

*mf*

T  
A  
B

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

Am C<sup>5</sup> G<sup>5</sup> Am

The dream is true. The dream is

T  
A  
B

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

To Coda ⊕

C<sup>5</sup> G<sup>5</sup> Am F<sup>5</sup> G<sup>5</sup>

true. The dream is true.

T  
A  
B

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







F<sup>5</sup> G<sup>5</sup>

Lost. a night - mare I re - trace.  
 Lost. a night - mare I re - trace.

TAB 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3

A<sup>5</sup> G<sup>5</sup>

Gtr. 1  
 Gtr. 2

TAB 7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

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

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

A<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

Gtr. 1 cont. in slashes

TAB 7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

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

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

**Chorus**

A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup>

Gtr. 1  
 Gtr. 2

I on - ly dream in black and white. I on - ly dream 'cause

TAB 7 7 7 3 3 3 5 7 7 7 5

5 1 1 3 5 5

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup>

I'm a - live. I on - ly dream in black and white. to

TAB: 3 3 5 7 3 3 5

F<sup>5\*</sup> G<sup>5\*</sup>

save me from ... my - self.

TAB: 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5

**Interlude**

A<sup>5</sup> F<sup>5</sup>

Oh. Oh. Oh.

(1<sup>o</sup> Vocal tacet)

Gtrs. 1+2

TAB: 2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 2 4 2 0 2 5 5 5 3 3 3 5 5 5 4

C<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

Oh. Oh.

Gtr. 1

Gtr. 2

Gtr. 2 cont. in slashes

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

Guitar Solo

A<sup>5</sup>

Gtr. 2

Gtr. 1

cont. sim.

W/dist. Full

1/2 Full

3 F<sup>5</sup> Pre G<sup>5</sup> Full

A<sup>5</sup> B F<sup>5</sup> L. 3 Full

C<sup>5</sup> B Full P.H. rake rake

F<sup>5</sup> G<sup>5</sup> B Full

Chorus

A<sup>5</sup>

Oh. \_\_\_\_\_ Oh. \_\_\_\_\_

(1° Vocal tacet)

Gtrs. 1+2

TAB: 2 4 2 0 2 | 5 5 5 3 3 3 5 5 5 4

F<sup>5</sup> C<sup>5</sup>

Oh. \_\_\_\_\_

TAB: 2 4 2 0 2 | 5 5 5 3 3 3 5 5 5 4 | 2 4 2 0 2

F<sup>5</sup> G<sup>5</sup>

Oh. \_\_\_\_\_ Oh. \_\_\_\_\_

Gtr. 1

Gtr. 2

2° rull.---

TAB: 5 5 5 3 3 3 | 5 5 5 4 | 1 3 1 0 1 | 3 1 | 3 | 2 4 2 0 2 | 4 2 | 4

*D. §. al Coda*

⊕ Coda

Am

Gtrs. 1+2

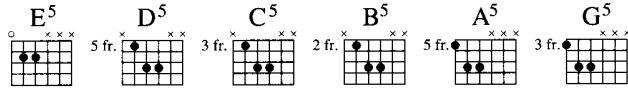
w/clean tone + chorus + delay

rull.

TAB: 0 0 | 9 10 9 10 | 0 0 | 7 | 0 0 | 9 10 9 10 | 0 0 | 7

# The Mercenary

Words & Music by Janick Gers & Steve Harris



♩ = 200

## Intro

(E<sup>5</sup>)

Gtr. 1+2 (elec.)

*f* P.M. - - ' P.M. - - ' P.M. - - ' P.M. etc.  
w/distortion

TAB: 2 0 | 2 2 5 4 0 3 | 2 0 | 2 2 5 4 2

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Gtr. 2

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

Gtr. 1

TAB: 2 0 | 2 2 5 4 0 3 | 2 0 | 2 2 5 4 2 5 2

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

## Verse

1. Pay — to man kill, die — to lose, hunt — ed  
2. Hu — man heart, hu — man mind, in — ter

Gtrs. 1+2\*

TAB: 9 7 | 7 5 | 9 7 | 9 7 | 9 7 | 9 7

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

\* Composite part





one the sack is full. In the heat de - hy  
 one's caught hands tied. Ir - on will, ir - on

T  
A  
B

9 5 5 9 7 9 7 9 7 9

7 0 0 3 0 0 5 0 0 7 0 0 5 0 0 7 0 0 9 0 0 10

- drate, know which breath will be your last  
 fist, how could it have come to this

T  
A  
B

9 7 9 5 9 7 5 5

0 0 7 0 0 5 0 0 7 0 0 3 0 0 5

Pre-Chorus

E<sup>5</sup> D<sup>5</sup>

No - where to run, no - where to

T  
A  
B

9 7 7 5

0 0 0 0 3

C<sup>5</sup> D<sup>5</sup>

hide, you've got to kill to stay a -

T  
A  
B

5 7 5 5

3 0 0 0 0

Gr. 2 cont. in slashes

E<sup>5</sup> D<sup>5</sup>

Gtr. 2

live. No - where - to run, no - where - to

Gtr. 1

let ring

TAB

C<sup>5</sup> D<sup>5</sup>

hide, you've got to kill to stay a -

TAB

(E<sup>5</sup>)

live.

Gtrs. 1+2

TAB

Chorus

C<sup>5</sup> D<sup>5</sup>

Show them - no fear, show them - no

Gtrs. 1+2 tacet on %

TAB

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

TAB

8	8	7	8	8	5	8	8	7	5	4	0	8	8	7	8	8	5	8	8	7	5	4	0
5	5	4	5	5	2	5	5	0	3	2	3	5	5	4	5	5	2	5	5	0	3	2	3
0	0											0	0										3

C<sup>5</sup> D<sup>5</sup>

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5						7					
5						7					
3						5					

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

TAB

8	7	8	7-7 <sup>10</sup>	8	7	8	7-7 <sup>10</sup>
5	4	5	4 7	5	4	5	4 7 (5)

C<sup>5</sup> D<sup>5</sup>

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5						7					
5						7					
3						5					

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

T 8 8 7 8 8 5 8 8 7 5 4 0 8 8 7 8 8 5 8 8 7 5 4 0

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

B 0 0

C<sup>5</sup> D<sup>5</sup> To Coda

Show them— no fear, show them— no

Gtrs. 1+2

T 5 7

A 5 7

B 3 5

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

T 8 7 8 7-7/10 8 7 8 7-7/10

A 5 4 5 4 7 5 4 5 4 7 (5)

B

Guitar Solo

1°+3° B<sup>5</sup>  
2°+4° B<sup>5</sup>

Gtr. 1 *8va*

Gtr. 2 w/Rhy. Fill 1

T 19 17 15 17 15 14 15 14 12

A

B



E<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

(8va) B

w/bar

1/2

TAB

19 19 17 19 17 20 19 17 20 19 17 20 19 17 19

G<sup>5</sup> E<sup>5</sup>

(8va)

w/bar

TAB

20 17 19 20 17 20 17 20 17 20 17 19 20 17 20 19

G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

(8va)

3 3

B

Full

TAB

17 17 19 20 17 19 20 19 20 17 19 20 22 22

Middle

(E<sup>5</sup>) (D<sup>5</sup>)

Gtrs. 1+2

TAB

12 12 12 12-12-12-13-12-10 12 10 10 10 10 10-10-10-10-12-13

(C<sup>5</sup>) (D<sup>5</sup>)

TAB

12 12-12-12-13-12-10 12 10 10 10 10 10-10-10-10-12-13

(E<sup>5</sup>) (D<sup>5</sup>)

T  
A  
B

(C<sup>5</sup>) (D<sup>5</sup>) A<sup>5</sup> D.%. al Coda

T  
A  
B

⊕ Coda

A<sup>5</sup>/Ebass

pain.

T  
A  
B

C<sup>5</sup> D<sup>5</sup>

Gtrs. 1+2 Show them— no fear, show them— no

T  
A  
B

E<sup>5</sup>

pain.

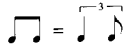
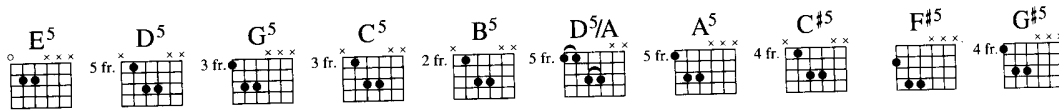
Gtr. 1

Gtr. 2

T  
A  
B

# The Fallen Angel

Words & Music by Adrian Smith & Steve Harris



♩ = 140

## Intro

N.C.  
Gtrs. 1+2 (elec.)

♩ V ♩ V ♩ V ♩ V ♩ V ♩ V etc.

*f* w/distortion

T  
A  
B

T  
A  
B

Gtrs. 1+2+3

T  
A  
B

Fill 1  
Gtr. 2 (elec.) N.C.

w/dist.

T  
A  
B





E<sup>5</sup> C<sup>5</sup>

Watch - ing and they're hi - ding as they wait for their time, for a  
 wait for Ar - ma - ged - don and it's com - ing my way, it's an

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

P.M.

E<sup>5</sup> D<sup>5</sup>

dev - il to get rea - dy and take ov - er your mind. }  
 hon - our to be cho - sen and I wait for the day. }

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

P.M.

Pre-Chorus

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> B<sup>5</sup>

You and on - ly God will know what could be done,

TAB

4 4 5 5 7 7 9 4 4 4 4 4  
 4 4 5 5 7 7 9 4 4 4 4 4  
 2 2 3 3 5 5 7 2 2 2 2 2

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> B<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

you and on - ly God will know I am the on - ly one. You and on - ly God will know

TAB

4 4 5 5 7 7 9 4 4 4 4 4 4 4 4 4 4 5 5 7 7 9  
 4 4 5 5 7 7 9 4 4 4 4 4 4 4 4 4 4 5 5 7 7 9  
 2 2 3 3 5 5 7 2 2 2 2 2 2 2 2 2 2 3 3 5 5 7

B<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> B<sup>5</sup>

what could be done, you and on - ly God would know I am the cho - sen one.

Gr. 2 w/Fill 2

T	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
A	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
B	2	2	2	2	2	2	2	3	3	5	5	7	2	2	2	2	2

**Chorus**

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

Could it be it's the end of the world?

Fig. 1...

T	9	9	x	x	5	5	7	7	7	8	10
A	9	9	x	x	5	5	7	7	7	7	9
B	7	7	x	x	3	3	5	5	5	5	7

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A

All the things that we che - rish and love.

T	9	9	x	x	5	5	7	7	7	7	7	6	4	7	5	4	7
A	9	9	x	x	5	5	7	7	7	7	7	6	4	7	5	4	7
B	7	7	x	x	3	3	5	5	5	5	5	6	4	7	5	4	7

Fill 2  
Gr. 2

B<sup>5</sup>

T	8	7	5	7
A	5	4	2	4
B	5	4	2	4

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

No - thing left but to face this all on my

...Fig. 1 ends

TAB

9	9	x	x	5	5	7	7	7	5	7
9	9	x	x	5	5	7	7	7	5	7
7	7	x	x	3	3	5	5	5	3	5

B<sup>5</sup> D<sup>5</sup>

own. 'Cause I am the cho - sen one.

Gtr. 4

Gtrs. 1+2

P.M. -  
Gtr. 4 w/dist.

TAB

4	4	4	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7	7	7
2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

Could it be it's the end of the world?

Gtr. 4

Gtrs. 1+2 w/ Fig. 1

TAB

12	0	10	0	8	0	7	0	8	0	10	0	8	0	7	0	5	0	3	5	0
----	---	----	---	---	---	---	---	---	---	----	---	---	---	---	---	---	---	---	---	---

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A

All the things that we che - rish and love.

TAB

12	0	10	0	8	0	7	0	8	0	10	0	8	0	7	0	5	0	7	0
----	---	----	---	---	---	---	---	---	---	----	---	---	---	---	---	---	---	---	---

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

No-thing left but to face this all on my

TAB: 12 0 10 0 8 0 7 0 8 0 10 0 | 8 0 7 0 5 0 3 5

B<sup>5</sup> D<sup>5</sup> To Coda ⊕

own. 'Cause I am the cho - sen one.

TAB: 7 10 7 10

2° Gtrs. 1+2 cont. in slashes

1. N.C. Gtrs. 1+2

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

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

3 3 3 3 3 3 3 3 3 3 3 3

T  
A  
B 0 2 2 2 2 2 5 2 2 2 2 2 | 7 7 7 5 5 5 4 7 5 4 7 5

**Guitar Solo**

2.

Gtrs. 1+2 C#5 B5 E5 F#5 cont. sim.

Gtr. 3 B

w/wah wah Full

3 3 3 3 3 3 3 3 3 3 3 3

T  
A  
B 11 | (11) 9 11

C#5 B5 E5 F#5

3 3 3 3 3 3 3 3 3 3 3 3

T  
A  
B 9 11 8 9 11 8 9 11 7 9 11 7 | 9 7 6 9 6 7 6

C#5 B5 E5 F#5

B Full

3 3 3 3 3 3 3 3 3 3 3 3

T  
A  
B 12 | 9 12 9 11 9 | 12 9 12 11 9 11 11

C#5 B5 E5 F#5

B Full

Gtr. 1 cont. in slashes

3 3 3 3 3 3 3 3 3 3 3 3

T  
A  
B 11 | 9 12 9 11 9 12 9 9 12 9 12 | 16 17 14 17 16 17 14 17 17 19 16 19 17 19 16 19

Gtrs. 1+2  $G^{\#5}$   $F^{\#5}$   $B^5$  cont. sim.

(8va)

Gtr. 4  $B$

Gtr. 3 tacet

Full

Full

19 16 19 16 19 18 16 18 18 16-17-19

$G^{\#5}$   $F^{\#5}$   $B^5$

(8va)

$B$

Full

16 18 19-19 19 17 16 19 16 17 19 16 19 17 16 19 17 16 18

$G^{\#5}$   $F^{\#5}$   $B^5$

(8va)

Full

16 16 18 15 16 16 16 18 16-17-16 18 16-17 18 15 16 18 16 17 19 19

$G^{\#5}$   $F^{\#5}$   $B^5$

(8va)

Full

Full

Full

16-19-16 16 19 19 16 18-16 19 16 18 19-19 19 16 19 19

$B^5$   $C^5$   $D^5$   $B^5$   $C^5$   $B^5$   $A^5$

Gtrs. 3+4 w/ad lib. fills

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





# The Nomad

Words & Music by David Murray & Steve Harris

7 fr. E<sup>5</sup> 8 fr. F<sup>5</sup> 5 fr. D<sup>5</sup> 3 fr. C<sup>5</sup> A<sup>5\*</sup> 7 fr. B<sup>5</sup> F<sup>7</sup> G<sup>5</sup> 5 fr. A<sup>5</sup> Em Cmaj<sup>7</sup> 3 fr. Am<sup>7</sup> 5 fr. Em add<sup>9</sup>

♩ = 125

## Intro

Gtr. 3 (elec.) E<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

Gtrs. 1+2 (elec.) *f* w/distortion Fig. 1... Gtr. 3 cont. sim

TAB

	9	10	9	9	9	9	10	9	7	7
	9	10	9	9	9	9	9	10	9	7
B	7	8	7	7	7	7	7	8	7	5
	0	0	0	0	0	0	0	0	0	0

1. E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> F<sup>5</sup> E<sup>5</sup>

2. F<sup>5</sup> E<sup>5</sup>

...Fig. 1 ends

TAB

	9	10	9	9	9	9	10	9	5	7
	9	10	9	9	9	9	9	10	9	7
B	7	8	7	7	7	7	7	8	7	5
	0	0	0	0	0	0	0	0	0	0

Gtr. 3 E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

Gtrs. 1+2 w/ Fig. 1

TAB

	12	12	12	12	13	12	10	12	12	12	12	13	12	10	12
	9	9	9	9	10	9	7	9	9	9	9	10	9	7	9
B															

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> B<sup>5</sup> D<sup>5</sup> B<sup>5</sup> B<sup>5</sup> A<sup>5</sup>

Gtr. 1 cont. in slashes

TAB

	12	12	12	12	13	12	10	12	12	12	12	13	12	10	12
	9	9	9	9	10	9	7	9	9	9	9	10	9	7	9
B															

B<sup>5</sup> B<sup>5</sup> C<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

cont. *sim.*

Gtrs. 1+2 w/ Fig. 1

T	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12
A	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9
B						

F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

Ah, ———  
Gtr. 4 (elec.)

Gtr. 4 w/dist. + slide  
Gtrs. 1+2 cont. in slashes

T	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10-7
A	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7
B						

B<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> B<sup>5</sup>

ah, ——— ah, ———

Gtr. 3 tacet

T	12	7	8	7	12
A					
B					

F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

ah, ———

Gtr. 3

Gtr. 4 tacet  
Gtrs. 1+2 w/ Fig. 1 (x2)

T	7	8	7	12-13-12	12	12-13-12	15-13-12
A					14		14
B							

E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

TAB: 12 12-13-12-14 12 12-13-12-14 15-13-12-14 12 12-13-12-14 12

F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

TAB: 12-13-12-14 15-13-12-14 12 12-13-12-14 12 12-13-12-14 15-13-12-14 12

Verse

B<sup>5</sup> F<sup>#5</sup> A<sup>5</sup>

1. Like a mi - rage ri - ding on the des - ert sand,  
 tells. (2.) Un - der co - ver of the veil of your dis - guise,  
 tells. (3.) No - one dares to ev - en look or glance your way,

Gtr. 1

Gtr. 3 tacet

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

B<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>

the your like a vis - ion float - ing with the des - ert winds.  
 the men that fear you are the ones that you de - spise.  
 your rep - u - ta - tion goes be - fore you they all say.

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

**B<sup>5</sup>** **F<sup>5</sup>** **A<sup>5</sup>**

Know the sec - ret of the an - cient des - ert lands,  
 No - one's cer - tain what your fu - ture will be - hold,  
 Like a spi - rit that can dis - ap - pear at will,

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

**B<sup>5</sup>** **F<sup>5</sup>** **D<sup>5</sup>**

you are the keep - er of the myst - ery in your hands.  
 you're a leg - end your own sto - ry will be told.  
 ma - ny claim of things but no - one's seen you kill.

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

**1. 2.**

**E<sup>5</sup>** **F<sup>5</sup> E<sup>5</sup>** **F<sup>5</sup> E<sup>5</sup>** **D<sup>5</sup>** **E<sup>5</sup>** **F<sup>5</sup> E<sup>5</sup>**

No - mad, ri - der of the an - cient east. No - mad,

Gtr. 3

Gtrs. 1+2 w/ Fig. 1

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

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

ri - der that men know the least. No - mad, where you come from no - one

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

F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

knows. No - mad, where you go to no - one

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

3.

Chorus

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

No - mad, you're the ri - der so myst - er - i - ous.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 7 8 10 10 8 7 7 7 7 7 7 7 4 5 7 7 5 4 0 0 0 0 0 0 2 3 5 5 5 5 5 5

E<sup>5</sup> B<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

No - mad, you're the spi - rit that men fear in us.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5						

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5						

E<sup>5</sup> B<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

No man's ev - er un - der - stood your ge - ni - us.

Gtrs. 1+2 Gtr. 1 Gtr. 2 Gtr. 4 (elec.) w/bar

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	8	10	10	8	7	15
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5						

Guitar Solo

E<sup>5</sup> F<sup>5</sup>E<sup>5</sup> F<sup>5</sup>E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup>E<sup>5</sup>

Gtr. 4 (elec.)

*ff* w/dist. 2° +3° Gtr. 4 ad lib. w/bar Gtrs. 1+2 w/ Fig. 1 w/bar

TAB

.	.	13	12-10	12	10-9	10	9	10	9	12-10-9
---	---	----	-------	----	------	----	---	----	---	---------

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

8va  
B  
Full  
5  
12 11  
19 17 19 20 17 19 20 19 17 20 16

1. E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

(8va)  
3 2° Gtrs. 1+2 cont. in slashes  
20 18 17 17 18 17 16 17 16 17 16 19 16 19 18 14

2. B<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

Ah, ah, ah, ah.  
Gtr. 3 w/dist + slide Gtr. 4 tacet  
12 7 8 7 12 7 8 7

3. Verse B<sup>5</sup> F<sup>#5</sup> A<sup>5</sup>

4. Those who see you in ho - ri - zon des - ert sun,  
(%) Leg - end has it that you speak an an - cient tongue,  
4 4 2 4 4 2 4 4 2 7 7 5 7 7 5 4 4 2

B<sup>5</sup> F#<sup>5</sup> D<sup>5</sup>

those who fear your re - pu - ta - tion hide or run.  
 but no - one's spoke to you and lived to tell the tale.

TAB

4									
4								7	7
2								5	5
		4	4	4	4				4
		2	2	2	2				2

B<sup>5</sup> F#<sup>5</sup> A<sup>5</sup>

You send be - fore you a mys - tique that's all your own,  
 Some they say that you have killed a hun - dred men,

TAB

4									
4								7	7
2								5	5
		4	4	4	4				4
		2	2	2	2				2

B<sup>5</sup> F#<sup>5</sup> D<sup>5</sup>

your sil - hou - ette is like a sta - tue carved in stone.  
 oth - ers say that you have died and live a - gain.

TAB

4									
4								7	7
2								5	5
		4	4	4	4				4
		2	2	2	2				2



Chorus

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

No - mad, you're the ri - der so myst - er - i - ous.  
 No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	8	10	10	8	7	
7	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5						

E<sup>5</sup> B<sup>5</sup> G<sup>5</sup> A<sup>5</sup> To Coda ⊕

No - mad, you're the spi - rit that men fear in us.  
 No - man's, ev - er und - er - stood your gen - i - us.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5						

Middle

Em Gtr. 2 Cmaj<sup>7</sup>

Bass arr. for gtr. - - - - -

TAB

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

Am<sup>7</sup> Em add<sup>9</sup>

TAB

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

Em Cmaj<sup>7</sup>

Gtr. 4

w/clean tone  
Gtr. 2 cont. sim ad lib.

TAB 9 9 11 12 11 11 12 12 11 12

Am<sup>7</sup> Em add<sup>9</sup>

TAB 9 9 11 12 11 11 12 12 4

Em Cmaj<sup>7</sup>

TAB 9 9 11 12 11 12 14 12 12 12 12

Am<sup>7</sup> Em add<sup>9</sup>

TAB 9 9 11 12 11 11 12 9

Em Cmaj<sup>7</sup>

TAB 9 9 11 12 11 12 14 17 17 12 12

Am<sup>7</sup> Em add<sup>9</sup>

T  
A  
B

9 9 11 12 11 12 11 12 11 9 7 9 4 4

E<sup>5</sup> C<sup>5</sup>

Gtrs. 1+2 cont. *sim.*

Kybd. arr. for gtr.-  
Gtrs. 1+2 w/dist.  
Gtrs. 1+3 tacet

T  
A  
B

9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 13 10 13 12 10 12 11 12

A<sup>5</sup> E<sup>5</sup>

T  
A  
B

9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 13 10 13 12 10 12 11 12

Gtr. 4 E<sup>5</sup> C<sup>5</sup>

w/clean tone  
2° ad lib. *sim.*

T  
A  
B

9 9 11 12 11 12 14 12 12 11 12

A<sup>5</sup> E<sup>5</sup>

T  
A  
B

9 9 11 12 11 12 11 12 9

E<sup>5</sup> C<sup>5</sup>

w/kybds.

T  
A  
B

12 12 12 10 13 12 13 12

12 12 12 10 13 12 13

A<sup>5</sup>

T  
A  
B

12 10 12 10 12 13

12 12 12 10 13 12 13

12 10 12 10 12 13 12 10

1. 2.

E<sup>5</sup>

T  
A  
B

12 9 12 9 9 11 12 10 12 11 12

12 10 12 11 12 11 9 12

E<sup>5</sup> C<sup>5</sup>

T  
A  
B

9 9 11 12 11 12 14 12 12 12 12

A<sup>5</sup> E<sup>5</sup>

w/kybds.

T  
A  
B

9 9 11 12 11 12 9 12 12 10 12 12 12 12 10 12 12

E<sup>5</sup> C<sup>5</sup>

w/kybds.---

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13-10-13-12-10 12-11-12

A<sup>5</sup> E<sup>5</sup> D. §. al Coda

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13-10-13-12-10 12-11-12

♩ Coda

Gtr. 3 E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

Gtrs. 1+2 w/ Fig. 1 (x2)

TAB

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

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

TAB

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

F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup> Gtrs. 1+2

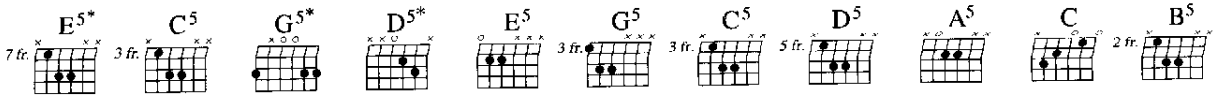
rall. Gtr. 1 w/feedback

TAB

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

# Out Of The Silent Planet

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris



♩ = 135

## Intro

Gtr. 1 (elec.) *f* w/distortion + delay

(E<sup>5</sup>) (A<sup>5</sup>) (G<sup>5</sup>)

TAB: 12 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9

(E<sup>5</sup>)

TAB: 0 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9

1. 2. 3. (A<sup>5</sup>)

1° & 2° (G<sup>5</sup>)  
(A<sup>5</sup>) 3° (C<sup>5</sup>)

Rall.-----

TAB: 0 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9



Verse

Chords: E<sup>5</sup>, G<sup>5</sup>\*/E<sub>2</sub>ass, C<sup>5</sup>

Gtr. 2

1. With - ered hands, — with - ered bod - ies, beg - ging for — sal - va -  
 (2.) kil - ling fields, — the grind - ing wheels, crushed by equ - il - ib -

Gtr. 1

Gtr. 4 w/Fill 1

TAB

								5	5	5	5
								3	3	3	3
0	0	0	0	0	0	0	0				

Chords: D<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>\*/E<sub>2</sub>ass

tion. Des - er - ted by — the hands of Gods, —  
 - ri - um. Sep - 'rate lives — no more dis - guise, —

Gtr. 4 w/Fill 1 (x3 sim. ad lib.)

TAB

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

Chords: C<sup>5</sup>, A<sup>5</sup>, E<sup>5</sup> (cont. sim.)

of their own — cre - a - tion. Na - tions cry, —  
 no more se - cond chan - ces. Hag - gard wis -

TAB

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

Fill 1  
Gtr. 4

Chords: E<sup>5</sup>, G<sup>5</sup>

P.M. - w/dist.

TAB

9	9	9	9	9	9	9	9	9	9	9	9	7	x	9	9	9	9	9	9	9	9	9	9	9	9	7	x
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---





C<sup>5</sup> D<sup>5</sup>

TAB 5 5 5 5 7 7 7 7 7 7

3 3 3 3 5 5 5 5 5 5

Chorus

E<sup>5\*</sup> C<sup>5</sup> cont. sim.

Out of the si - lent pla - net,

Gtrs. 1+2+4

2°+ § Gtrs. 1+2+4 play in slashes

TAB 9 9 9 9 3 3 3 3 3 3

7 7 7 7 5 5 5 5 5 5

0 0 0 0

G<sup>5</sup> D<sup>5</sup> E<sup>5\*</sup>

dreams of des - o - la - tion. — Out of the

TAB 5 5 5 7 7 7 9 9 9 9

3 3 3 5 5 5 0 0 0 0

C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

si - lent pla - net, come the de - mons of cre - a - tion.

TAB 5 5 5 5 5 5 7 7 7 7

3 3 3 3 3 3 5 5 5 5

E<sup>5\*</sup> C<sup>5</sup> G<sup>5</sup>

Out of the si - lent pla - net, dreams of des - o - la -

2<sup>nd</sup>+ % Gtr. 4 w/Fill 2 (x2)

TAB

D<sup>5</sup> E<sup>5\*</sup> C<sup>5</sup>

- tion. — Out of the si - lent pla - net,

TAB

G<sup>5</sup> D<sup>5</sup>

come the de - mons of \_\_\_\_\_ cre - a - tion. 2. The

1<sup>st</sup> only. ....

No repeat on %

TAB

Fill 2  
Gtr. 4

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

w/dist.

TAB

Middle

E<sup>5\*</sup> C<sup>5</sup>

Gr. 1

Gr. 2

Gr. 4 cont sim. rhythm 1° Gr 2 doubles Gr 1 8ve lower  
2° Gr 2 plays part as written

Full Full Full

TAB

G<sup>5</sup> D<sup>5</sup>

Full Full

TAB

E<sup>5\*</sup> C<sup>5</sup>

Out of the si - lent pla - net,

Full Full Full Full

TAB

To Coda ⊕

G<sup>5</sup> D<sup>5</sup>

out of the si - lent pla - net we are.....

Full Full

TAB

♩ 125

1° (E<sup>5</sup>)

2°-6° (C<sup>5</sup>)

(E<sup>5</sup>)

(D<sup>5</sup>)

Gtrs. 1+2

1°+2° Gtr. 4 tacet  
3°-6° Gtr. 4 w/ad lib. fills

TAB

7 x x 5 x x 7 x x 5 x x 7 x 5 7 x x 5 x x 7 x x 5 x x 7 x 5 3

(E<sup>5</sup>)

(E<sup>5</sup>)

(E<sup>5</sup>)

(E<sup>5</sup>)

Play 6 times

TAB

7 x x 5 x x 7 x x 5 x x 7 x 5 7 x x 5 x x 7 x x 5 x x 7 x 5 3

C<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

D<sup>5</sup>/E<sup>bass</sup>

Gtrs. 1+2

TAB

5 5 7 5 8 10 (10) 8 7 10/12 10 8

C<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

TAB

5 5 7 5 8 10 (10) 8 7 8 7 7

C<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

TAB

5 5 7 5 8 10 (10) 8 7 12 10 7

C<sup>5</sup>

D<sup>5</sup>

B<sup>5</sup>

C<sup>5</sup>

D. §. al Coda

D<sup>5</sup>

TAB

5 5 7 5 8 10 (10) 8 7 8 10

⊕ Coda

Gtr. 4

E<sup>5\*</sup> C<sup>5</sup>

Out of the si - lent pla - net.

B

Full Full Full Full

TAB

1. 2. 3. 4.

G<sup>5</sup> D<sup>5</sup> D<sup>5</sup>

Out of the si - lent pla - net we are. — net we are.

B

Full Full Rall.-----

TAB

Freely

Gtrs. 2+4

E<sup>5</sup>

Gtr. 1

12 0 10 7 10 7 9 8 10 9 10 7 12 0 10 7 9 8 10 9

TAB

12 0 10 7 9 8 10 9 10 7 12 0 10 7 9 8 10 9

TAB

w/feedback



Verse

Chords: F#5, B5, cont. sim.

Gtr. 2

per - son turns to wrong, is it a  
 few small tears be - tween, some - one

Gtr. 1

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Chords: F#5, B5, F#5, B5

want to be, be - long. Part of things at an - y cost,  
 hap - py and one sad. Just a thin line drawn be - tween

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Chords: D5, Asus4, E5

at what price a life is lost. At what  
 be - ing a gen - ius or in - sane. At what

TAB

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

Chords: F#5, B5, F#5, B5, cont. sim.

point do we be - gin, fight - er spi - rit will to win.  
 age be - gin to learn, of which way out we will turn.

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2



F#5 B5

But what makes a man\_ dec-ide, take the  
 There's a long and wind-ing road, and the

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

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D5 Asus4 E5

wrong trail or right eous road.  
 is there to burn.

TAB

3	3	0	0	0	0	0	0	0	0	0
0	2	2	2	2	2	2	2	2	2	2
0	0	2	2	2	2	2	2	2	2	2

Bridge

F#5 D5 A5 E5

There's a thin line be-tween love and hate,

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

F#5 D5 cont. sim.

wi-der di-vide that you can see be-

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

A<sup>5</sup> E<sup>5</sup> F#<sup>5</sup> D<sup>5</sup>

- tween good — and — bad. There's a grey place — be —

TAB: 10 10 10 10 10 10 10 10 | 10 10 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10 | 10 10 10 10

A<sup>5</sup> E<sup>5</sup>

- tween black and white, but — ev — 'ry — one does

TAB: 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 9 9 | 10 10 10 10 10 10 10 10 | 10 10 10 10

F#<sup>5</sup> D<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

have the right — to choose the path that — he —

TAB: 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 | 10 10 10 10

1. Verse F#<sup>5</sup> B<sup>5</sup> cont. sim.

— takes. 2. We are right to put — the blame, on so —

TAB: 10 10 9 9 9 9 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

F#5 B5 F#5 B5

ci - e - ty — these days. But what kind of good — or bad,

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D5 A5 E5

a new gen - e - ra - tion brings. Some-times

TAB

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

F#5 B5 F#5 B5

takes just more — than that to sur - vive be good — at heart.

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

F#5 B5

There is ev - il in some — of us, no mat - ter

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

what will ne - ver change.

TAB: 3 2 0 | 2 0 | 5 4 2 2 0 | 5 4 2 2 0 | 5 4 2 2 0 | 5 4 2 2 0 | 5 4 2 2 0 | 5 4 2 2 0

Chorus

F#<sup>5</sup> D<sup>5</sup>

I will — hope, — my

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

A<sup>5</sup> E<sup>5</sup> F#<sup>5</sup> D<sup>5</sup>

soul will — fly — so I will — live —

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

A<sup>5</sup> E<sup>5</sup>

for - ev - er.

TAB: 7 7 7 7 7 7 7 | 2 2 2 2 2 2 2 | 7 7 7 7 7 7 7 | 2 2 2 2 2 2 2 | 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2

**F#5** **D5** **A5** **E5**

Heart will die, my soul will fly,

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

B: 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

**F#5** **D5**

and I will live for

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

B: 0 0 0 0 0 0 0 0 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5

**A5** **E5**

- ev er.

TAB: 2

B: 0

**Guitar Solo**

**F#5** **B5**

Gtr. 3 (elec.) *Spa*

w/wah wah + dist. **ff** Gtrs. 1+2 w/Fig. 1 (x2)

Full Full Full Full

w/bar w/bar

TAB: 17 17 17 14 14 17 14 17 16 16 14 16 14 16 14 16 14



Chorus

F#5 D5

I will hope, my

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7	7
4	4	4	4	4	4	7	7	7	7	7	7	7	7	7
2	2	2	2	2	2	5	5	5	5	5	5	5	5	5

A5 E5 F#5 D5

soul will fly so I will live

TAB

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

A5 E5

for - ev - er.

TAB

7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F#5 D5 A5 E5

Heart will die, my soul will fly,

TAB

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





F#5 D5

and I will live for

TAB

	2	2	2	2	2	2	2	2	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7
	2	2	2	2	2	2	2	2	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
B	0	0	0	0	0	0	0	0	2	2	2	2	2	2										

A5 E5

- ev er.

TAB

	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Instrumental

F#5 E5

Gtr. 2 Gtr. 1 *sim.*

P.M. 4° Gtr. 3 ad lib.

TAB

	2	2	4	4	0	0	2	2	2	2	4	4	0	0	4	4	0	0	2	2	3	3	0	0
--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

B5

TAB

	0	0	2	2	3	3	0	0	2	2	4	4	0	0	2	2	2	2	4	4	0	0	4	4
--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

1. 2. 3. | 4.

G<sup>5</sup> D<sup>5</sup> B<sup>5</sup> D<sup>5</sup> Gtr. 3 B<sup>5</sup>

Gtr. 3 w/dist.  
Gtrs. 1+2 cont. sim.

F#<sup>5</sup> E<sup>5</sup>

Gtr. 3

Full w/bar Full Full

B<sup>5</sup> G<sup>5</sup> D<sup>5</sup> B<sup>5</sup>

(8va) B

Half Time Feel ♩ = ♩  
 (F#m<sup>11</sup>)  
 (8va)-----

(Esus<sup>2/4</sup>)

w/bar

Gtrs. 1+2 w/Fig. 2

TAB 17 19 19 (19)

Middle

Gtr. 2 F#m<sup>11</sup> Esus<sup>2/4</sup> F#m<sup>11</sup>

*mp* w/clean tone + chorus  
 let ring  
 Gtr. 3 tacet  
 Fig. 2... ...Fig. 2 ends

TAB 2 4 0 2 4 2 4 0 2 4

Esus<sup>2/4</sup> F#m<sup>11</sup> Esus<sup>2/4</sup> Gtr. 3

Gtrs. 1+2 Gtr. 2 cont. sim.

TAB 0 2 0 4 2 0 2 0 0 2 0 2 0 0 2 4

Gtr. 3 F#m<sup>11</sup> Esus<sup>2/4</sup> F#m<sup>11</sup>

TAB 12 12 14 12 10 9 10 9 9 9 9 11

Esus<sup>2/4</sup> F#m<sup>11</sup> Esus<sup>2/4</sup>

TAB 9 9 10 12 12 14 12 12 10 9



Instrumental

F#5 (8va)

**Outro**

Half Time Feel ♩ = ♩

Chords: F#m<sup>11</sup>, Esus<sup>2/4</sup>, F#m<sup>11</sup>, Esus<sup>2/4</sup>

Staff 1: Gtr. 2, mf, Gtr. 1 tacet, Gtr. 3, Gtr. 2 cont. sim.

TAB: 2 0 2 4 | 0 2 4 | 2 4 4 | 0 4 4 | 9 10

Chords: F#m<sup>11</sup>, Esus<sup>2/4</sup>, F#m<sup>11</sup>

Staff 1: Gtr. 3

TAB: 12 | 12 14 12 | 10 9 | 10 9 9 9 | 9 11

Chords: Esus<sup>2/4</sup>, F#m<sup>11</sup>, Esus<sup>4</sup>, E

Staff 1: The thin line be - tween

Staff 2: Gtr. 2, Gtr. 3 tacet

TAB: 9 | 2 4 4 | 0 2 1 2 | 0 2

Chords: F#m<sup>11</sup>, Esus<sup>2/4</sup>, F#m<sup>11</sup>

Staff 1: love and hate.

Staff 2: Rall.

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