

Authentic GUITAR TAB Edition
Includes Complete Solos

MEGADETH



C o u n t d o w n t o E x t i n c t i o n

SKIN O' MY TEETH

By
DAVE MUSTAINE

Fast Rock ♩ = 192

Intro:

Drums 2 *Guitar 1

A5 A♭5 G5 G♭5 F5 E5 A5

I.I had

§ Verses 1, 2 & 3:

A5 C5 D5 A5 C5 A5

wrists don - ning slits

flow-ing con - stant - ly.

2,3. See additional lyrics

*2 Guitars arranged for 1

C5 D5

My bro - ken bod - y in a wreck, I

7 5 3 2 (7) 5 7 0 0 0 5 0 0 7 5 3 2 (7) 5 7

P.M. - 1 P.M. - 4 -12

A5 C5 A5 C5 D5

wrapped a - round a tree. A cross - walk

7 5 3 2 (7) 5 7 0 0 0 5 0 0 7 5 3 2 (7) 5 7

P.M. - 1 P.M. - 4 -12

A5 C5 A5

hit and run the fin - ish line for me.

7 5 3 2 (7) 5 7 0 0 0 5 0 0 7 5 3 2 (7) 5 7

P.M. - 1 P.M. - 4 -12

C5 D5 A5 C5 A5

people clut - ter in the gut - ter take a look and see.

7 5 3 2 (7) 5 7 0 0 0 5 0 0 7 5 3 2 (7) 5 7

P.M. - 1 P.M. - 4 -12

Chorus:

Half-time ♩ = 96

A5

A5/G#

A5/G

F5

C/E

D5

No es - cap - ing pain.

you be - long - to me.

Hold -----

+1/2

Hold -----

Hold -----

+1/2

A5

A5/G#

A5/G

F5

C/E

D5

Cling - ing on - to life

by the skin of my teeth.

Hold -----

+1/2

Hold -----

Hold -----

+1/2

A5

A5/G#

A5/G

F5

C/E

D5

No es - cap - ing pain.

you be - long - to me.

Hold -----

+1/2

Hold -----

Hold -----

+1/2

A5

A5/G#

A5/G

F5

C/E

D5

To Coda ⊕ Double-time ♩ = 192

Cling - ing on - to life

by the skin of my teeth.

(1st time)

2. And my

Hold -----

+1/2

Grad. bend

+1/2

Guitar Solo

No Chord

Guitar 2

Guitar 2

f

+1

(0)

12 13 12 13 12 14 14

+1/2

(12)

Guitar 1

Guitar 1

P.M. -----

0 3 3 3 3 0

3 0 3 0 3 2 0

0 3 0 3 3 0

(F#5) (G5) A5 D5 C5

With trem. bar

+1

15

+1

15

+1

15

(15)

12 14

+1/2

(14)

15 12

13 15 13 15 13 13 14 14

P.M. -----

3 0 3 0 3 2 0

2 4 3 5 5 2 0

7 7 7 7 5

7 7 7 7 5

5 5 5 5 3

N.C.

G5

A5

N.C. G5 A5

+1

13 15 15

(15) 13

+2

15

(15) 13

14

17 18

22 17

10 19

17 20 19 17 19 20 17

P.M. -----

0 3 0 3 3 0

8 8 8 8 10 10

7 7 7 7 9 9

5 5 5 5 7 7

0 3 3 3 3 0

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together in groups of three or four. There are several triplets indicated by a '3' below the notes. The bottom staff is a bass clef, likely for a guitar accompaniment, showing a sequence of numbers (17, 19, 16, 17, 16, 16, 19, 19, 17, 15, 17, 15, 19, 10, (10)/19) which represent fret numbers for a guitar. The music is divided into measures by vertical bar lines.

[illegible]

THE ROSE TREE

Key signature: One sharp (F#)

Time signature: 2/4

Tempo: Moderato

Instrument: Guitar

Staff 1 (Melody):

Staff 2 (Accompaniment):

Key signature change: One sharp (F#)

Time signature change: 2/4

Tempo: Moderato

Instrument: Guitar

Staff 1 (Melody):

Staff 2 (Accompaniment):

The guitar solo is written on a single staff. It begins with a wavy line indicating a tremolo or vibrato, followed by a series of eighth and sixteenth notes. The notation includes various fret numbers (e.g., 10, 9, 7, 10, 9) and includes a double bar line. The solo concludes with a final note on the 9th fret.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, there are two dashed lines with the label "P.M." (Piano Melody) and a bar line. The second system has a bass clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, there are two dashed lines with the label "P.M." (Piano Melody) and a bar line. The score is for a piano accompaniment.

The image shows a musical score for two pieces, 'N.C.' and 'P.M.', arranged in two systems. The first system, 'N.C.', features a treble clef staff with a melody of eighth and sixteenth notes, some with accidentals. Below it is a guitar fretboard diagram with numbers 17, 19, 14, and 16 indicating finger positions. The second system, 'P.M.', features a treble clef staff with a melody of eighth and sixteenth notes. Below it is a guitar fretboard diagram with numbers 0, 3, and 2 indicating finger positions. The score is written in a style typical of guitar tablature, with a focus on fret numbers and rhythmic notation.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody, written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. This is followed by a quarter rest, a quarter note B-flat4, a quarter note A4, and a half note G4. The melody then continues with a quarter note F4, a quarter note E4, and a half note D4. The second system contains the piano accompaniment, written on a grand staff (treble and bass clefs). The left hand plays a simple harmonic accompaniment, starting with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. The right hand plays a more complex accompaniment, starting with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The score concludes with a final chord in the right hand, consisting of G4, A4, B-flat4, and C5.

Verfände:

45
August 2

A65

G5

G♭5

F5

ES

[illegible]

SYMPHONY OF DESTRUCTION

By
DAVE MUSTAINE

Moderately fast ♩ = 142

*Guitar 1

F5 E5

F5 E5

*Fade in pre-recording of
orchestra tune-up*

f With distortion

P.M. -----

Verse 1:

F5 E5

F5 E5

1. You take a mor-tal man,
2.3. See additional lyrics

With Rhythm Fill 1 (on D.S. only)

F5 E5

F5 E5

an' put him in con-trol.

P.M. -----

**2 Guitars arranged as one.*

Rhythm Fill 1
Guitars 1 & 2



With Rhythm Fill 2 (on D.S. only)
F5 E5

F5 E5

Watch him— be-come a— god.

P.M. -----

With Rhythm Fill 2 (on D.S. only)
F5 E5

F5 E5

(A), watch— peo -

P.M. -----

A5 A♭5 G5
(With E bass pedal)

A5 A♭5 G5

A5

ple's heads a— roll, —

a roll, —

P.M. -----

A♭5 G5
(With G bass pedal)

A5 A♭5 G5

A5 A♭5 G5
(With C bass pedal)

A5

a— roll. —

Guitar 2

div.

Guitar 1

*Upper note overdub.

**Overdub.

Rhythm Fill 2
Guitars 1 & 2

A5 G5 A5 A5 G5 (With A bass pedal) No Chord

0 7 5 6 5 5 0 7 5 7 0 6 0 5 (7 5) 0 0 5 6 5 4 3 2 1 0

Chorus:

E5 D5 E C5

Just like the Pied Pip - er led rats

Let ring throughout -----

9 7 7 8 7 7 7 5 5 6 7 7 7 5 4

D5 (D6) E5 D5 E

through the streets. We dance like the mar - i - on - ettes, -

Let ring throughout

7 (9 7) 5 4 5 7 0 7 7 0 7 7 7 5 5 6 7

C 1. D5 F5 E5 F5 E5

sway - in' to the Sym-pho-ny of De - struc - tion..

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

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

23.
D5

Sym-pho - ny. Just like the Pied - Pip - er

E5

D5

E

Guitar 3

P.M. -----

Guitars 1 & 2

Let ring throughout -----

C5

D5

(Bm)

With Fill 1
E5

led rats through the streets. We dance like the

Fill 1
Guitar 4

To Coda

D5 E C5

mar - i - on - ettes, — sway - in' — to the

D5 (Bm) C5 D5 A5

Sym-pho - ny. Sway - in' — to the Sym-pho - ny of — De -

Guitar Solo

A \flat 5 (With E bass pedal) G5 A5 A \flat 5 G5 A5 A \flat 5 (With G bass pedal) G5 A5

struc - tion.

Guitar 3

Fret numbers: 3, 3, 5, 5, 5, 5, 5, 5, (5), 3, 3, 5, 5, 5, 3, 4, 2, +1/2, (2), +1, 7, 5, 3, 0.

Guitars 1 & 2

Fret numbers: 6, 6, 0, 5, 0, 0, 0, 7, 6, 6, 0, 5, 0, 0, 0, 7, 6, 6, 0, 5, 0, 0, 0, 7.

A \flat 5 G5 A5 A \flat 5 (With C bass pedal) G5 A5 A \flat 5 G5 A5

+1/2 P.M. ----- +1/2 Gradual bend +1/2 +1/2

(3) 5 7 5 7 (7) 7 (7) 5 7 5 7 7 9

Fret numbers: 6, 6, 0, 5, 0, 0, 0, 7, 6, 6, 0, 5, 0, 0, 0, 7, 6, 6, 0, 5, 0, 0, 0, 7.

A \flat 5 (With A bass pedal) G5 A5 A \flat 5 G5 A5

8va

10 9 11 10 9 11 10 13 12 10 13 12 14 (12) 13 12 14 17 14 12 13 14 20 17 20 17 19 17 17 (17)

Fret numbers: 6, 6, 0, 5, 0, 0, 0, 7, 6, 6, 0, 5, 0, 0, 0, 7.

*Staccato (.) = P.M.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The second system has a bass clef and a key signature of one flat. The melody is written on a single staff. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The music is in 4/4 time.

A^b5 G5 A5 A^b5 G5 A5 A^b5 G5 A5
 (With G bass pedal) 8= *loco* (With C bass pedal)

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lower staff is in bass clef and contains the harmonic accompaniment, featuring chords and single notes. The piece concludes with a final chord in the bass staff.

A \flat 5 G5 A5 A \flat 5 G5 A5
 (With C bass pedal) (with A Blues bass-line)

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

Guitar 1

The musical notation for Guitar 1 consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melody line with eighth and quarter notes, some with accents. The bottom staff is a bass clef staff with fret numbers (6, 3, 7, 6, 3, 7) written below the notes, indicating the fret position for each note.

A5 G5 F5 E5 F5 E5 D.S. $\text{\textcircled{X}}$ al Coda $\text{\textcircled{X}}$
(Take 3rd ending)

Coda
D5 (Bm) C5 D5 F5 E5

Sym-pho-ny. — Sway - in' — to the Sym-pho-ny of De - struc - tion.

Guitar 3

P.M. ----- 4

Guitars 1 & 2

P.M. ----- 4

Additional Lyrics

Verse 2: Acting like a robot
It's metal brain corrodes
Try to take it's pulse
Before the head explodes, explodes, explodes, ah...

Verse 3: The earth starts to rumble
World powers fall
Warring for the heavens
A peaceful man stands tall, tall, tall...

ARCHITECTURE OF AGGRESSION

By
DAVE MUSTAINE and DAVE ELLEFSON

Moderately slow ♩ = 92

Intro:

Guitar 1

No Chord A5 B♭5 A5 F♯5 G5 F♯5 N.C. A5 B♭5 A5 N.C.

f P.M. P.M. P.M. P.M.

0 2 0 3 0 2 0 5 6 5 0 2 0 2 3 2 0 2 0 3 0 2 0 5 6 5 0 2 0 2 2 5 2 2 0

Verses 1, 2, & 3:

With Fill 2 (3rd time only)

N.C. A5 B♭5 A5 F♯5 G5 F♯5 N.C. A5 B♭5 A5 N.C.

1. Born from the dark, in the black of the night. To
2.3. (See additional lyrics)

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

2 0 3 0 2 0 5 6 5 0 2 0 2 3 2 0 2 0 3 0 2 0 5 6 5 0 2 0 2 2 5 2 2 0

A5 B♭5 A5 F♯5 G5 F♯5 N.C. A5 B♭5 A5 N.C.

en - vel - op - its prey - low, de - liv - er to the light. To e -

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

2 0 3 0 2 0 5 6 5 0 2 0 2 3 2 0 2 0 3 0 2 0 5 6 5 0 2 0 2 2 5 2 2 0

Fill 2
Guitar 2

16

A5 B \flat 5 A5 ³ F \sharp 5 G5 F \sharp 5 N.C. A5 B \flat 5 A5 N.C.

lim-in - ate— your en - e - my,— hit them in their sleep,— and when

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

2 0 3 0 2 0 5 6 5 0 2 0 4 5 4 0 2 0 3 0 2 0 5 6 5 0 2 0 2 2 5 2 2 0

A5 B \flat 5 A5 F \sharp 5 G5 F \sharp 5 N.C. A5 B \flat 5 A5 N.C.

all is won and lost,— the spoils of war— are yours to keep.— Ow!

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

2 0 3 0 2 0 5 6 5 0 2 0 4 5 4 0 2 0 3 0 2 0 5 6 5 0 2 0 2 2 5 2 2 0

With Fill 1 (Guitar 2, 2nd & 3rd times)

Great na-tions built— from the bones of the dead with mud and straw,— blood and

Hold

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

To Coda

sweat, you know— your worth. when your en - e - mies praise your ar - chi - tec - ture of ag - gres - sion.

Hold Hold

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

Fill 1
Guitar 2

6 7 9 11
4 5 7 9

1. E5 F#5 G5 A5 F#5 G5 E5 F#5 G5 A5 N.C.

Guitar 2

f Gradual bend

Guitar 3

E5 F#5 G5 A5 N.C. E5 F#5

Praise your- ar - chi - tec-ture of ag-gres - sion, — ah.

With bar

Pick slide

Coda

N.C.

Great na-tions built.. from the bones of the dead with mud and straw,— blood and

Hold -----

B \flat

sweat, you know— your worth— when you're en - e - mies. —

Hold -----

N.C.

E5 F#5



Additional Lyrics

Verse 2: Ensuing power vacuum as a toppled leader dies
 His body fuels the power fire, and the flames rise to the sky.
 One side of his face a kiss, the other genocide.
 Time to pay with your ass, a worldwide suicide.

Great nations are built from the bones of the dead.
 With mud and straw, and blood and sweat.
 You know your worth when your enemies
 Praise your architecture of aggression.

Praise your architecture of aggression.

Verse 3: Born from the dark, in the black cloak of night.
 To envelope it's prey below to deliver to the light.
 To eliminate your enemy, you hit them in their sleep,
 And when all is won and lost, the spoils of war are yours to keep.

Great nations are built from the bones of the dead.
 With mud and straw, and blood and sweat.
 You know your worth when your enemies
 Praise your architecture of aggression.

Great nations are built from the bones of the dead.
 With mud and straw, and blood and sweat.

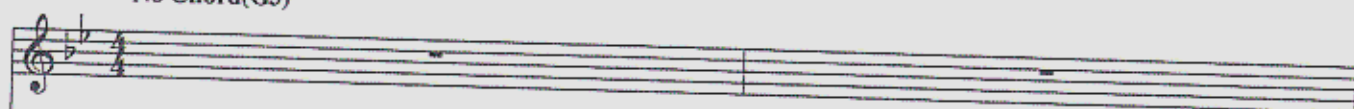
FORECLOSURE OF A DREAM

By
DAVE MUSTAINE and DAVE ELLEFSON

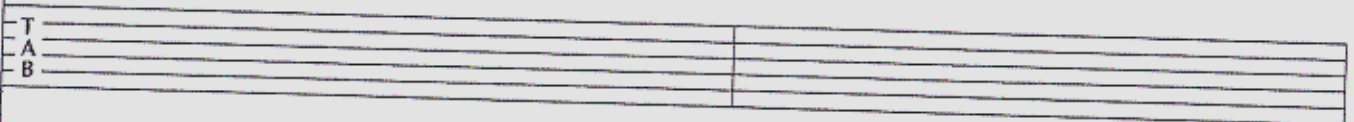
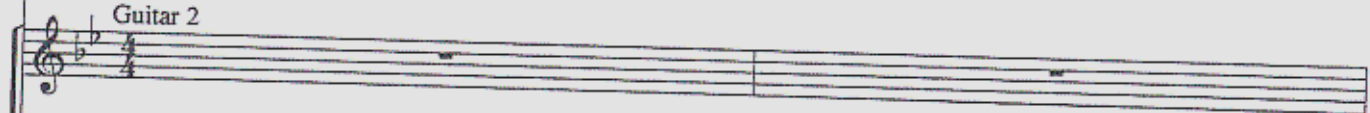
Moderately slow ♩ = 69

Intro:

No Chord(G5)



Guitar 2

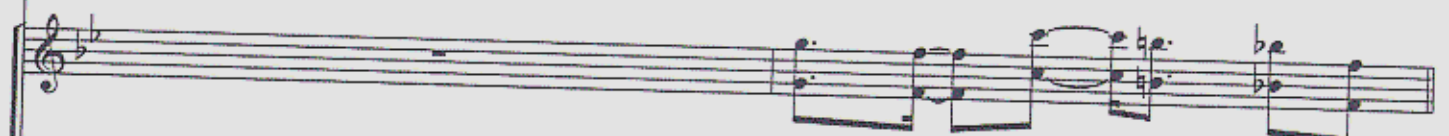
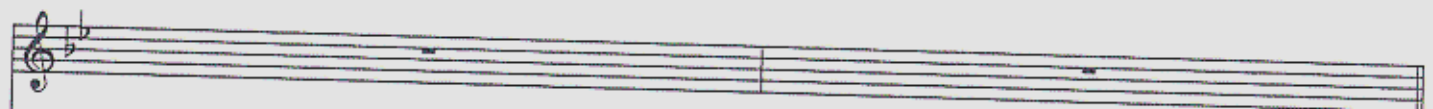
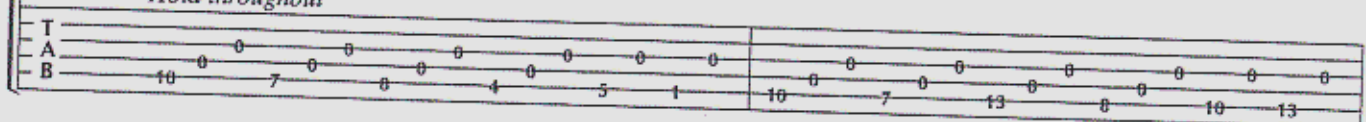


Guitar 1

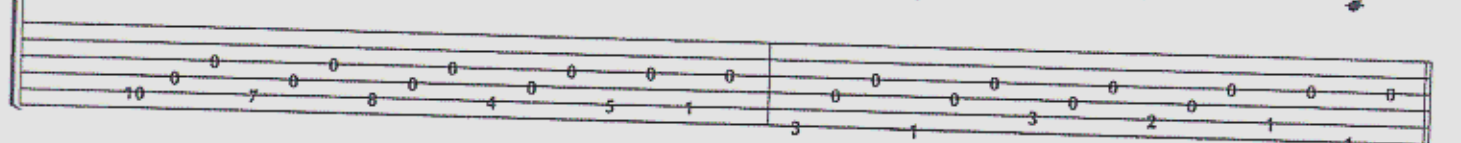
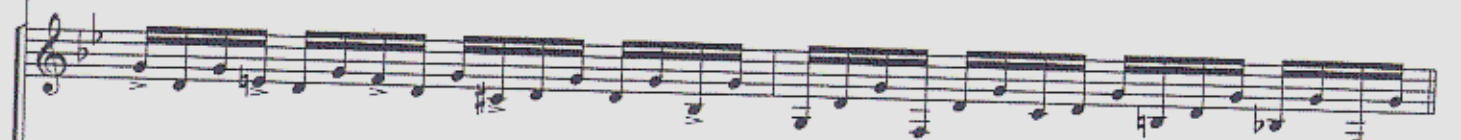
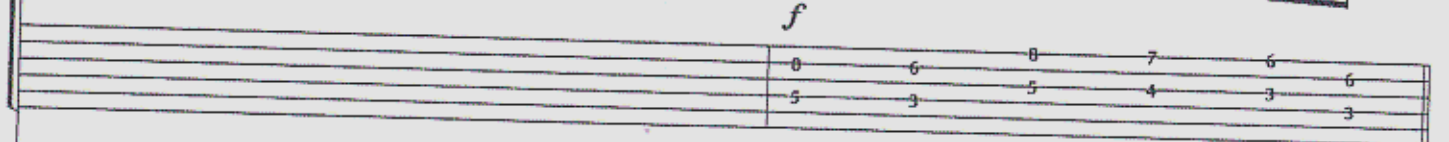


mf

Hold throughout



f

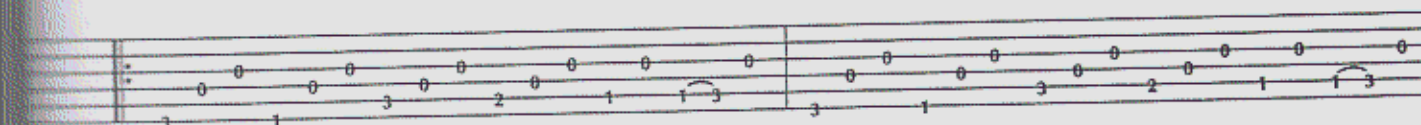
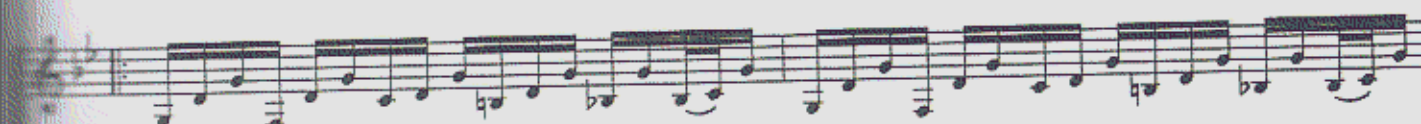
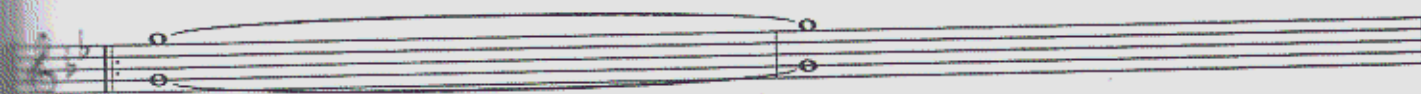


Verses 1, 2 & 3:

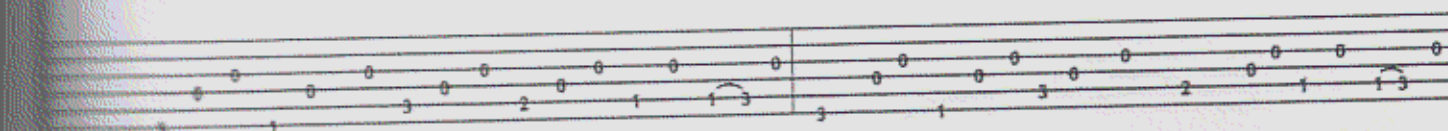
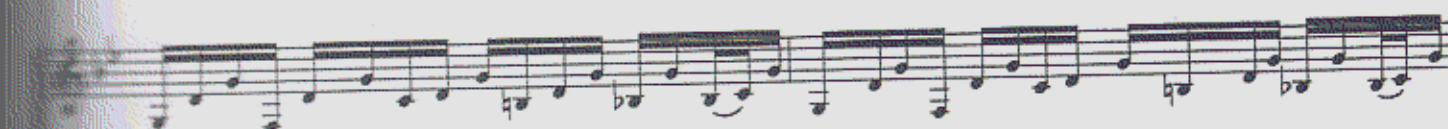
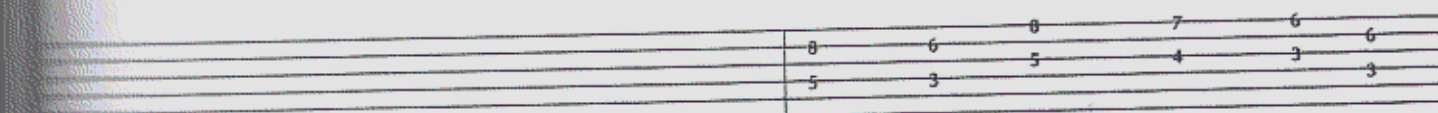
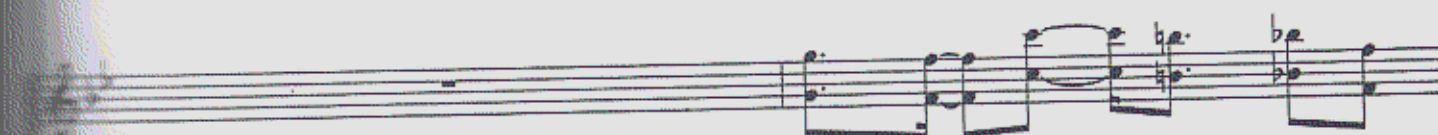
N.C. (G5)



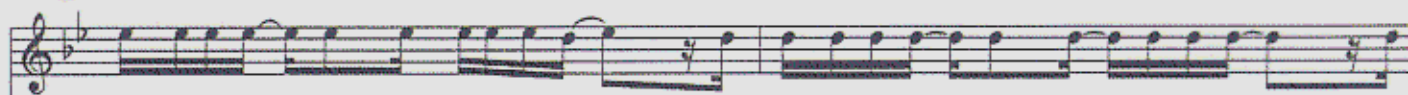
1. Rise so high, yet so far to fall, a plan of dig-ni-ty and bal-ance for all. Po-
 2, 3. See additional lyrics



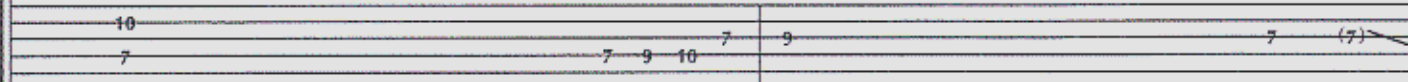
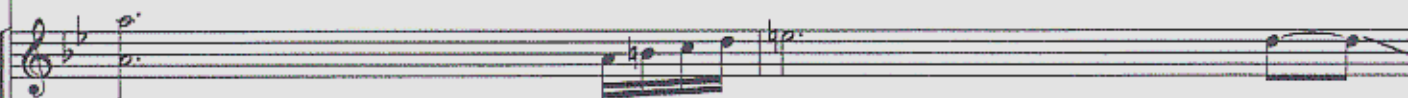
lit-i-cal break-through, eu-pho-ri-a's high, more bor-rowed mon-ey, more bor-rowed time.



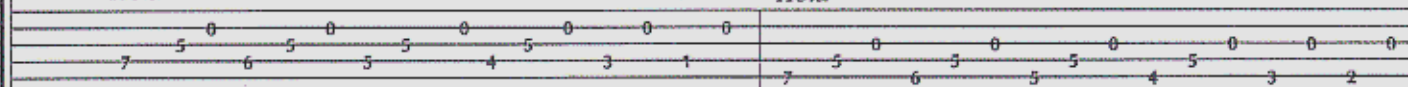
Am(addB) Am(maj7) Am9 Am6(addB) N.C. Em Em(maj7) Em7 Em6 C5 Em



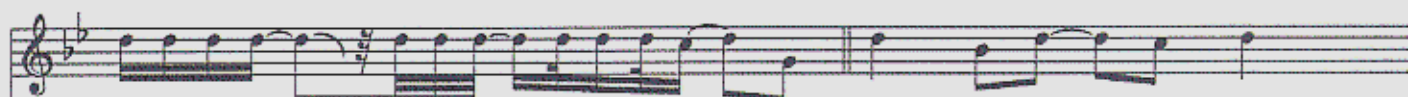
Backed in a cor - ner, caught up in the race. A means to an end - end - ed in dis - grace. Per



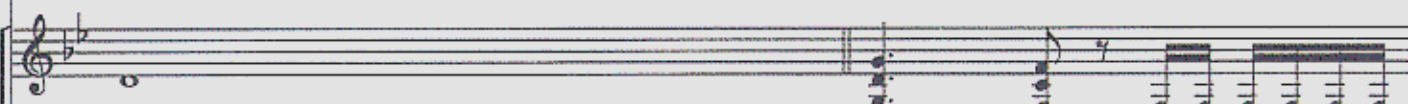
Hold----- Hold-----



To Coda \oplus Chorus:
Double time
G5 F5



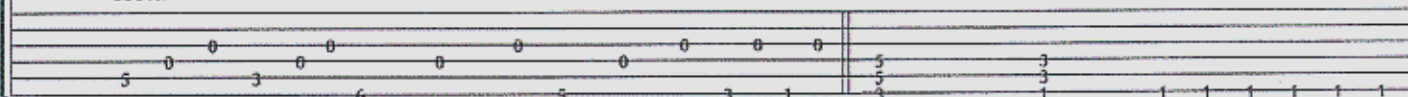
spective is lost in the spir - it of the chase. Fore - clos - ure of a dream,



P.M.-----



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



C5 Bb5 G5 F5

Guitars 1 and 2

those vi - sions nev - er seen.

P.M. - - - - -

C5 Bb5 C5 C#5 G5 F5

Un - til all is lost, — per - 'snal

P.M. - - - - -

C5 Bb5 G5 F5 1. C5 Bb5 C5 C#5

hol - o - caust, — fore - clos - ure of a dream.

P.M. - - - - -

Half time
G5

Guitar 2

Guitar 1

Plaid throughout

Sheet music for three staves. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat, featuring a melodic line with a slur and a tie. The third staff is a bass clef with a key signature of one flat, featuring a melodic line with a slur and a tie. The fourth staff is a bass clef with a key signature of one flat, featuring a melodic line with a slur and a tie.

2. C5 Bb5 C5 C#5 Interlude A5 G5

Guitar 3

Hold bend

Guitars 1 and 2

P.M. - - - - -

Sheet music for three staves. The first staff is a treble clef with a key signature of one flat, featuring a melodic line with a slur and a tie. The second staff is a treble clef with a key signature of one flat, featuring a melodic line with a slur and a tie. The third staff is a bass clef with a key signature of one flat, featuring a melodic line with a slur and a tie. The fourth staff is a bass clef with a key signature of one flat, featuring a melodic line with a slur and a tie.

D5 C5 D5 D#5 A5 G5

D5 C5 Eb5 D5 N.C.(B5)

B5 C5 C#5

"The Congress will push me to raise taxes, and

Guitar 2 **G5**

Guitar 1

Hold throughout

I'll say no, read my lips."

D.S. al Coda

Coda

Guitar Solo

G5 **F5** **C5** **Bb5** *loco*

P.M. - - - - -

*Vocal tacet

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The bass line consists of quarter notes. A 'P.M.' (Piano) marking is placed below the first measure of the bass staff. The score is divided into two systems by a double bar line.

The musical score for 'The Rose Tree' is presented on two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter note G4, followed by a quarter rest, then a half note F4, and a quarter note E4. This is followed by a half note D4, a quarter note C4, and a quarter note B3. The melody then repeats the sequence: quarter note G4, quarter rest, half note F4, quarter note E4, half note D4, quarter note C4, and quarter note B3. The bottom system consists of two staves. The left staff is a bass clef staff with a key signature of one flat, containing a single whole note G3. The right staff is a bass clef staff with a key signature of one flat, containing a single whole note G3. The piece concludes with a double bar line.

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a piano accompaniment, showing a simple harmonic line. The lyrics "The Rose Tree" are written below the bottom staff. The score is for a single system, with a repeat sign at the end of the melody.

A5 G5 D5 C5 D5 D#5 A5 G5

P.M. - - - - 4 P.M. - - - - 4

D5 C5 Eb5 D5 N.C.(B5)

P.M. - - - 4 P.M. - - - 4

(8th) - 1 (17th)

B5 C5 C#5

P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4

Verse 4:
Half-time
G5

Half-time
G5

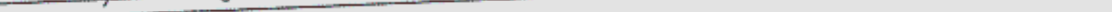


Rise so high,— yet so far to fall,— a plan of dig-ni-ty— and bal-ance— for all.— Po-

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a single line of music. The bottom staff is a blank five-line staff, likely intended for a second voice or instrument. The title "The Rose Tree" is written in a decorative, cursive font at the top left of the page. The page is numbered "5" in the bottom right corner.

Hold throughout

Hold throughout



10 0 7 0 0 0 4 5 1 10 0 7 0 13 0 8 10 13

lit - i - cal break-through, eu-pho-ri - a's high, more bor-rowed mon - ey, more bor-rowed time. — Fore -

Chorus:
Double-time

G5 F5 C5 B♭5 G5 F5

clos - ure of — a dream, those vi - sions nev - er seen.

Guitars 1 and 2

P.M. ———— 4 P.M. ———— 4 P.M. ———— 4

C5 B♭5 C5 C♯5 G5 F5

Un - til all is lost, — per - 'snal

P.M. ———— 4

C5 B♭5 G5 F5 C5 B♭5 C5 C♯5

hol - o - caust, — fore - clos - ure of a dream.

P.M. ———— 4 P.M. ———— 4

A5 G5 D5 C5 A5 G5

Fore - clos - ure of a dream, those vi - sions nev - er

P.M. ———— 4 P.M. ———— 4 P.M. ———— 4

D5 C5 D5 D#5 G5 F5 C5 Bb5

seen. Un - til all is lost, — per - 'snal hol - o - caust, — fore -

P.M. — — — — — 4 P.M. — — — — — 4

G5 F5 C5 Bb5 C5 C#5

clos - ure of a dream.

P.M. — — — — — 4

Half time

G5

Bb5 C5 G5

F5
3
Hol - o -

Guitar 2

Guitar 1

Hold throughout

caust.

G5 F5 G5 F5

G5

Additional Lyrics

Verse 2: Barren land that once filled a need,
Are worthless now, dead without a deed.
Slipping away from an iron grip,
Natures scales are forced to tip.
The heartland cries, loss of all pride
To leave ain't believing, so try and be tried,
Insufficient funds, insanity and suicide.

Verse 3: Now with new hope some will be proud,
This is no hoax, no one pushed out,
Receive a reprieve and be a pioneer,
Break new ground of a new frontier,
New ideas will surely get by,
No deed, or dividend,
Some will ask "Why?"
You'll find the solution, the answer's in the sky.

THIS WAS MY LIFE

By
DAVE MUSTAINE

Moderately fast Rock ♩ = 138

Intro:

Guitars 1 and 2*

B5 Bb5 A5 G5 A5 Ab5 G5 F5

mp ————— *f*

With distortion-fade in

E5 B5 Bb5 A5 G5 A5 Ab5 G5 F5

Partial P.M.

Verses 1 & 2:

Em C/E A/C# D

1. It's just an-oth-er day, — it was just an-oth-er —
2. fate. This was — the wrong — thing to do. — This was — the wrong —

Guitars 1 & 2

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

B/D# Em C/E

— fight. — one to — be do - ing. It was words strung — in - to sen - ten - ces,
— one to — be do - ing. This was — the road — to des - ti - ny.

P.M. P.M.

* 2 Guitars arranged as 1

F#

No Chord

An' it was doomed the road to not be right.
 An' this was the road to my ru -

P.M. -----

Em

C/E

A/C#

D

— There is some-thin' wrong with me, — there is some-thin' wrong-
 in. Now there's mo - tives for the sus - pect. Now there's noth - in' left —

P.M. P.M.

B/D#

Em

C/E

— with you. —
 — to say. —

An' there is noth - in' left of us, —
 An' now there's meth - od to the mad - ness

P.M. P.M.

F#

N.C.

(B5)

an' there is one thing I can do. — (Gradual glissando) —
 an' now there's so - ci - e - ty to pay. —

P.M. -----

Chorus:
(Em)

(C7)

Ly - in' on your bed ex - am - in - ing my head.

7 6 7 5 4 2 2 3 2 5 5 3 5 2 2

(F#7)

(B)

(Em)

— This is the part of me that hates. Pay-backs are a bitch,

Guitar 1
div.
Guitar 2

Guitars 1 and 2

1 4 4 2 4 1 6 3 5 7 6 4 5 2 4 5 7 6 7 5 4 2 2 3

(C7)

(F#7)

— I throw the switch, some-where an e - lec -

Guitar 1
div.
Guitar 2

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

(B)

E5

tric chair a - waits.

Guitars 1 & 2

Partial P.M.

4 2 5 4 5 4 2 9 9 7 0 0 0 0 0 0 0 0 0 0 0 0

B5 Bb5 A5

G5

A5 Ab5 G5

F5

E5

Hey! —

This — was my life.

Partial P.M. — — — —

B5 Bb5 A5

G5

A5 Ab5 G5

F5

Hey! —

This — is my

Bridge:

E5

C/E

C#5/E

fate.

In our life —

there's —

if.

Partial P.M. throughout

D/E

E5

C/E

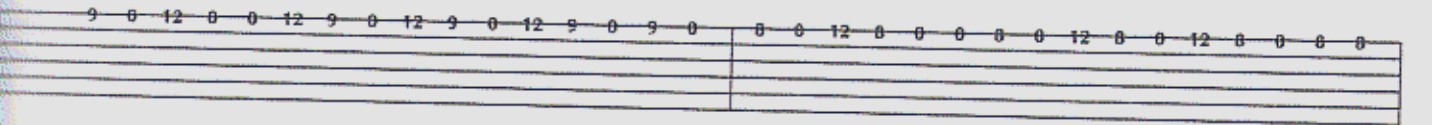
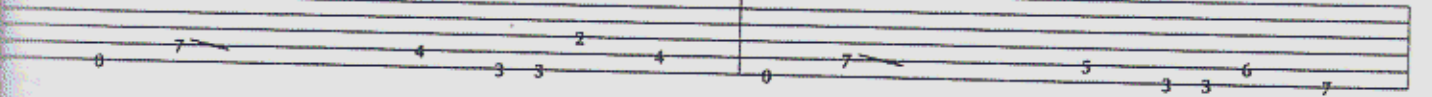
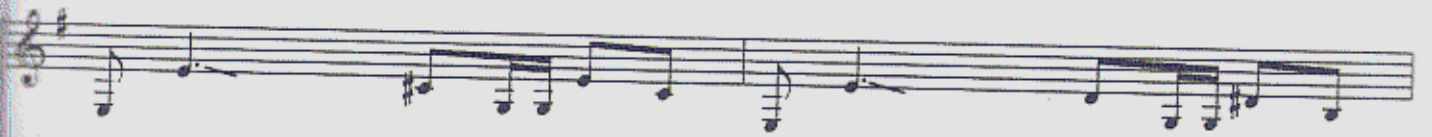
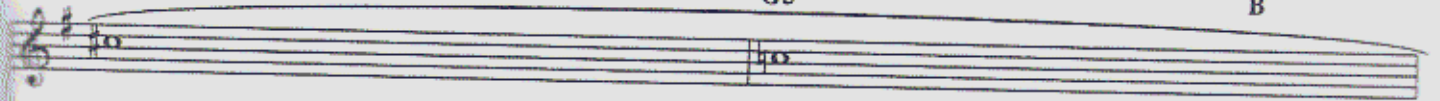
In our be - liefs

there's

A(7)

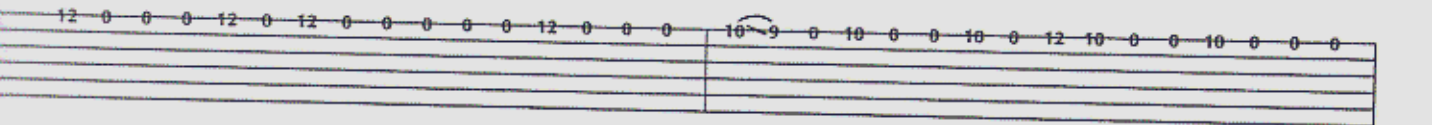
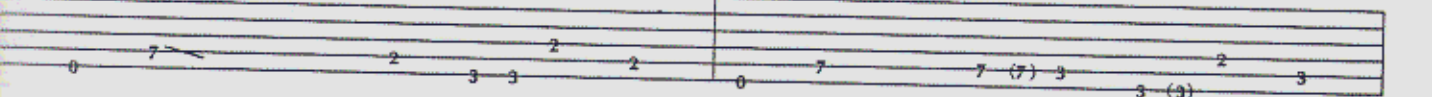
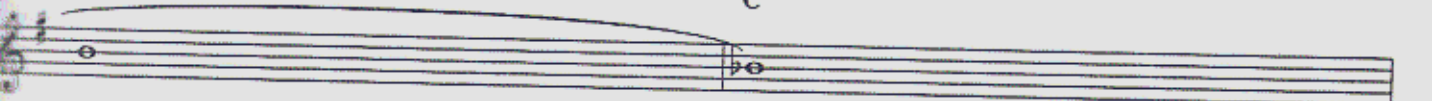
G5

B



Em

C



Em (G) F# F Em (G)

P.M. throughout

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

5 4 3 2 5 4

F# F Em (G) F# F

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

Guitar 2

Guitar 3
div.

3 2 4 5 4 3

Em (G) F# F

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

Outro:

E5 G5 F#5 F5

This was my

Guitar 1

P.M. throughout

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

E5 G5 F#5 F5

life. This was my

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

E5 G5 F#5 F5

fate. This was my

E5 G5 F#5 F5 E5

life. This was my fate.—

COUNTDOWN TO EXTINCTION

By
DAVE MUSTAINE, DAVE ELLEFSON,
NICK MENZA and MARTY FRIEDMAN

Moderate Rock ♩ = 126

Intro:

Guitars 1 & 2

A5

F5

(G5)

F5 E5

A5

f With distortion

P.M. - - - - -

P.M. - - - - -

T 2 10 10 9 2

A 2 10 9 2

B 0 2 3 0 2 3 3 3 3 3 3 2 3 3 3 0 7 3 0

En - dan -

Guitar 3

mf Clean

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

En - dan -

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

Verse 1:

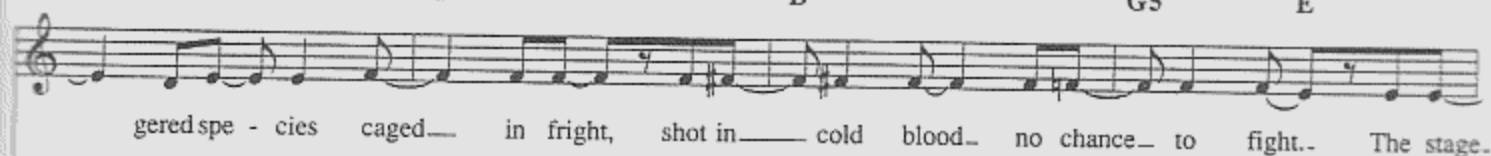
A5

F

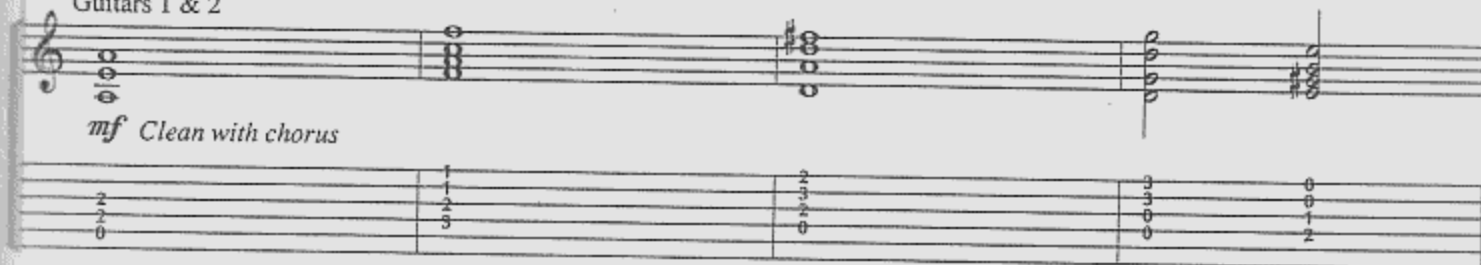
D

G5

E



Guitars 1 & 2

mf Clean with chorus

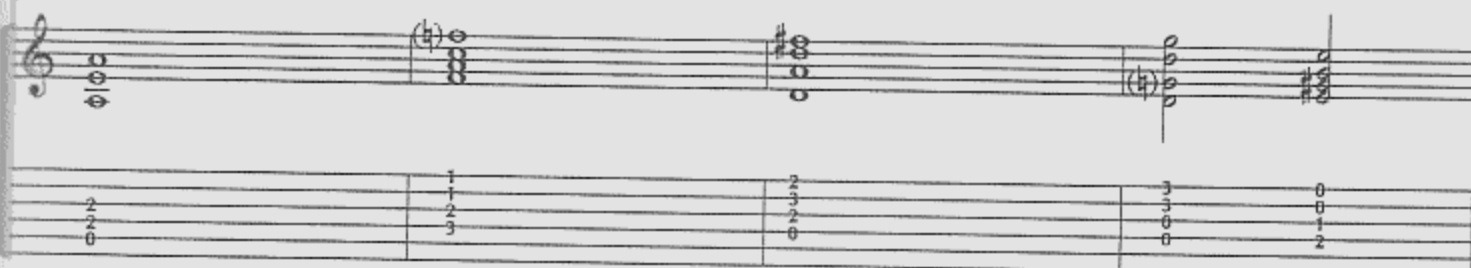
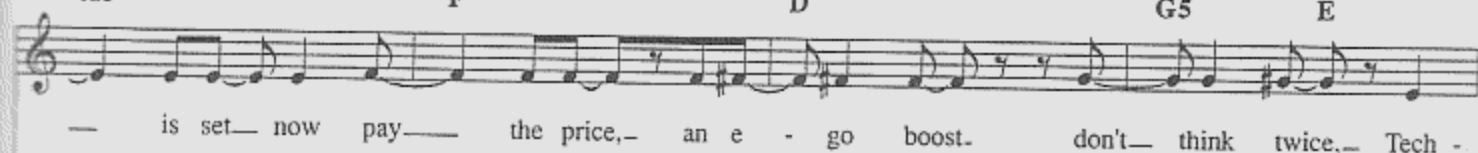
A5

F

D

G5

E



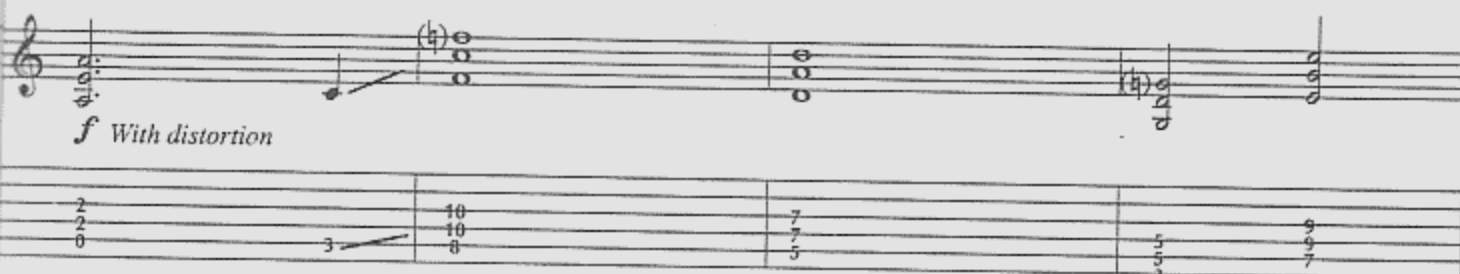
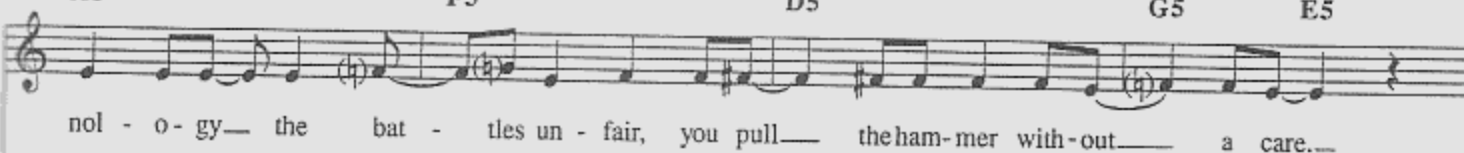
A5

F5

D5

G5

E5



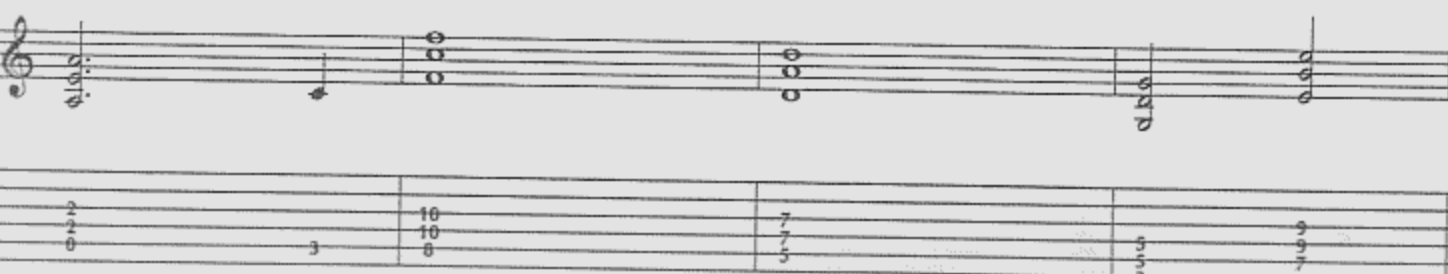
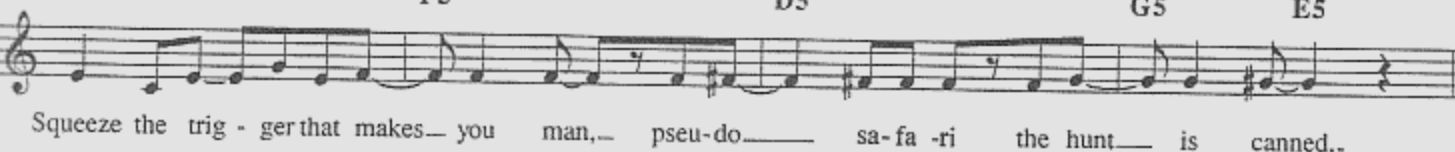
A5

F5

D5

G5

E5



Pre-Chorus:

A5 F5 (G5) F5 E5

The hunt... is canned.

P.M. --- 4 P.M. --- 4

Chorus:
 With Fill 1, Guitars 4 & 5 (2nd time)

*(A5) (F5) (C5)

All... are gone... all... but one...

Guitar 1
 div.
 Guitar 2

(D5) (C5) (A5) (G/B)

No con - test no - where... to

*Chords implied by Bass Guitar.

Fill 1:

Guitar 4

Guitar 5

The image shows a musical score for the song "No More" by The Beatles. It includes a guitar part and a bass part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The bass part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes a "run." section and a "No more" section. The bass part includes a "run." section and a "No more" section. The score is divided into three measures, each with a chord diagram above it. The chord diagrams are labeled (C5), (D5), (C5), and (A5). The guitar part includes a "run." section and a "No more" section. The bass part includes a "run." section and a "No more" section.

left on - ly one.

14 14 14 7 7 7 14 12 12 7 5 15 5 15 14 0 8 7 14 14 14 14 14 12 13 12 12 7 4 5 5 14 14 14 14 12 12 7 5 15 14 0 8 7

(A5) (G/B) To Coda ⊕ No Chord
 This is it, this is the count - down to
 14 14 14 14 14 12 13 12 14 14 14 14 12 12 5 0 6 5 7 6 5 5 2 7 6 8 5 3 2 7 3 2 5 4 1 5 4 1

— ex - tinc - tion. —

Guitar 4 (Guitars 1 & 2 tacet)

Guitar 5 *f*

A musical score for guitar solo. It features a vocal line at the top with the lyrics "ex - tinc - tion." and a guitar line below it. The guitar line includes a solo section with a wavy line indicating a tremolo or vibrato effect. The score is written on a grand staff with a treble clef and a key signature of one flat. The guitar line is marked with a forte (f) dynamic. The solo section is marked with a wavy line and a tremolo effect. The score ends with a double bar line.

Verse 2:

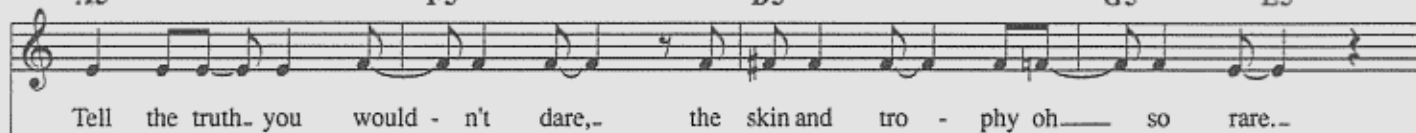
A5

F5

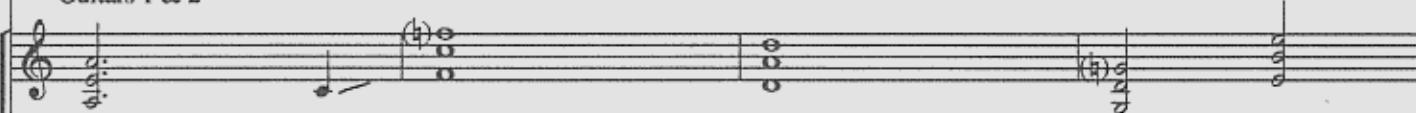
D5

G5

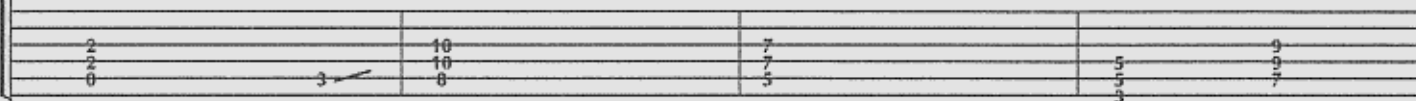
E5



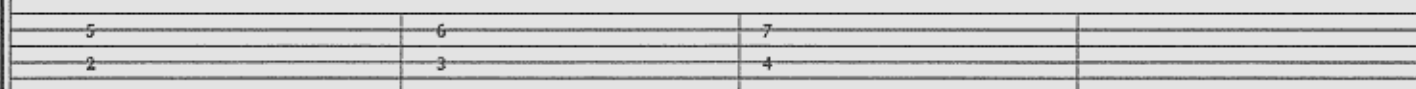
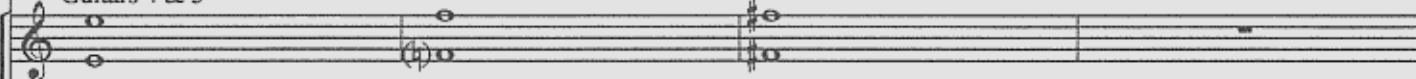
Guitars 1 & 2



f With distortion



Guitars 4 & 5



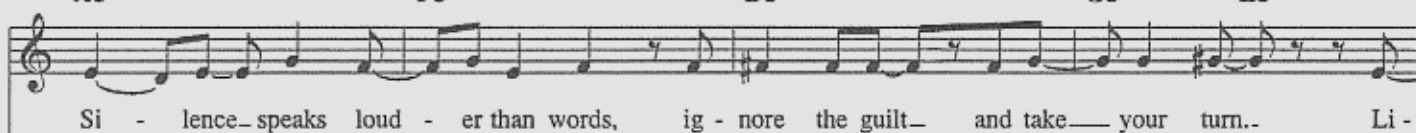
A5

F5

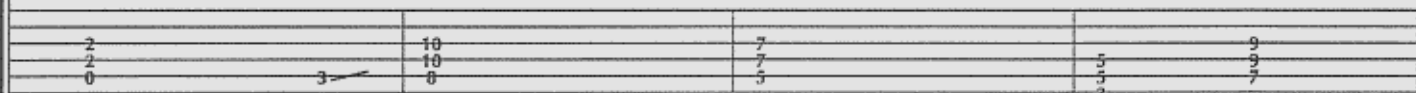
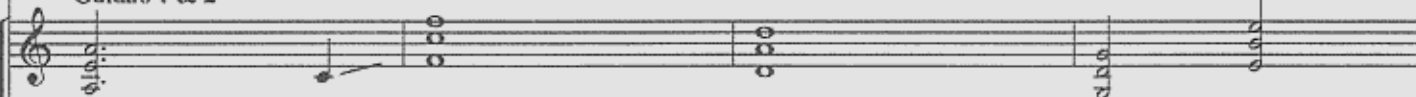
D5

G5

E5



Guitars 1 & 2



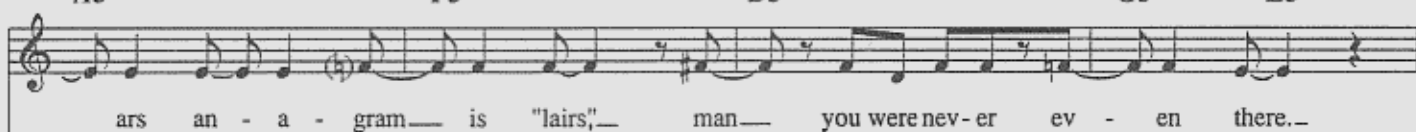
A5

F5

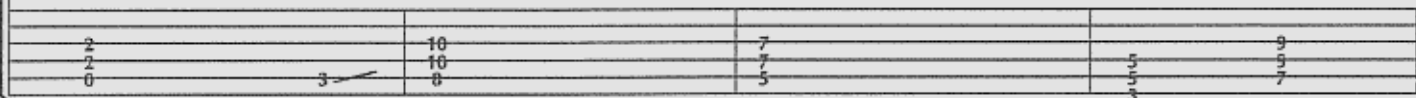
D5

G5

E5



f With distortion



A5 F5 D5 G5 E5

Killed a few— feet from— the ca - ges, point— blank— you're so cou - ra - geous.

Pre-Chorus:

A5 F5 (G5) F5 E5

So cou-ra - geous.

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

Chorus:

*(A5) (F5) (C5)

All— are gone— all— but one.—

Guitar 1

div. Guitar 2

(D5) (C5) (A5) (G/B)

No con - test no - where— to

(C5) (D5) (C5) (A5)

run. No more

14 14 14 14 14 12 13 12 12 14 14 14 14 12 12 14 14 14 14 14 12 13 12 12

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

(F5) (C5) (D5) (C5) (A5)

left on - ly one. This is

14 14 14 14 12 12 14 14 14 14 14 12 13 12 14 14 14 14 12 12 14 14 14 14 12 13 12 12

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

(G/B) N.C.

it, this is the count - down to ex - tinc - tion.

14 14 14 14 12 12 14 14 14 14 14 12 13 12 14 14 14 14 12 12 14 14 14 14 12 13 12 12

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

Guitar Solo 1:

*(Am) (C/G) (D/F#) (F) (E)

Guitars 1 & 2

Guitars 4 & 5

Both notes vib.

5 5 7 7 7 5 5 7 7 7 5 5 7 7 7 5 5 7 7 7

*Chords implied by Bass Guitar.

Guitars 4 & 5
(Am)

(C/G)

(Am)

(D)

Interlude:

*(Am)

(C/G)

(D/F#)

(F)

(G)

(Spoken) One hour from now, another species of life form will disappear off the

**Guitar 3

p

Hold - - - - 4

(Am)

(E7/B)

(Am/C)

D7(addG)

face of the planet, forever, and the rate is accelerating.

Guitar Solo 2: (left)

*(Am)

(F)

(Dm)

(G)

(E)

Guitar 4

Guitar 5 (right)

*Chords are implied from Guitar voicings.

**2 Guitars arranged for 1

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef and features a melodic line with various fret numbers (5, 7, 6, 8, 10) and a key signature of one flat (Bb). The bass part is written in bass clef and features a melodic line with various fret numbers (0, 7, 5, 6, 7, 5, 9, 7, 5). The score is divided into measures, and the guitar part includes a key signature change to one flat (Bb) in the final measure. The bass part includes a key signature change to one flat (Bb) in the final measure. The guitar part includes a key signature change to one flat (Bb) in the final measure. The bass part includes a key signature change to one flat (Bb) in the final measure.

(Am) (F) (Dm) (G) (E)

12 15 12 14 12 15 14 12 15 12 15 13 12 13 12 15 17

8 7 5 6 8 7 6 5 7 8 7 5 8 5 9 7 5

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line with lyrics and a guitar line with fret numbers. The second system continues the vocal line with lyrics and the guitar line. The third system concludes the piece with a double bar line and a 'Coda' symbol. The guitar line is written in a simplified notation style, using numbers 1-5 for frets and 'h' for natural harmonics. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1:

Vocal line: (Am) The rose tree, the rose tree, (F) the rose tree, (Dm) the rose tree, (G) the rose tree, (E) the rose tree, al Coda

Guitar line: 12 15 | 12 14 | 12 15 | 14 12 15 | 12 15 | 13 12 | 13 12 | 15 17

System 2:

Vocal line: The rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree

Guitar line: 8 7 | 5 6 | 8 7 | 6 5 7 | 8 7 | 5 8 | 5 9 | 7 5

System 3:

Vocal line: The rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree

Guitar line: 8 7 | 5 6 | 8 7 | 6 5 7 | 8 7 | 5 8 | 5 9 | 7 5

Coda

♩ N.C.

(A5) Am(addB)

count down to ex - tinc - tion.

Guitar 1

Guitar 2

Guitar 6 (Acoustic)

rall.

mf

Hold

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

5 3 2 3 2 8 2 5 4 1 5 4 1 5 5 4 1 5 3 0 5 (5)

HIGH SPEED DIRT

By
DAVE MUSTAINE and DAVE ELLEFSON

Fast Rock (♩ = 180)

Intro:

No Chord

Am

D5

A5

Am

*Guitar 1

mp

f

P.M.

Fade in studio effect Heavy distortion

Staccato notes (.) = palm mute

D7/A

A5

D5

A5

Am

D5

A5

D7/A

C C# D

C C# D

C C# D

§ Verses 1, 2 & 3:

Am

D7/A D7

Am

1. Do it if you dare

leap in' from the sky.

2. & 3: See additional lyrics

*2 Guitars arranged as one.

D7 Am D7

Hurl - in' through the air ex -

Am D7 Am D7

hil - a - rat - ing high. See the earth be - low

Am D7 Am D7

soon to make a cra - ter. Blue sky

Am D7

black death, I'm off to meet my mak - er.

D7/A C C# D C C# D C C# D Am D5 A5

on my way_ for sure. Up_ here_ in_

Partial P.M. Partial P.M. P.M.

5 4 0 0 0 2 3 4 5 (4) 2 3 4 5 (4) 2 3 4 5 5 0 0 0 7 0 2

Am D5 A5 D7/A C C# D C C# D C C# D

_ the air, this will nev - er hurt. I'm

Partial P.M. Partial P.M.

0 5 7 2 5 4 5 0 0 0 2 3 4 5 (4) 2 3 4 5 (4) 2 3 4 5

Am D5 A5 Am D5 A5 D7/A C C# D C C# D N.C.

on my way_ to im - pact, I taste the high-speed dirt.

P.M. Partial P.M.

5 7 2 5 4 5 0 0 0 2 3 4 5 (4) 2 3 4 5 2 2 0

E7+9 F7+9 F#7+9 G7+9 G#7+9 A7+9

Ah! Jump or die? On repeat only

8 9 10 11 12 13
7 8 9 10 11 12
6 7 8 9 10 11
5 6 7 8 9 10 11

Guitar Solo (Guitar 1)

Am D5/A A5 Am D5 A5 D7/A C C# D

Partial P.M. -----

Guitar 2

f With distortion

3

7 7 6 5 7 5 7 6 5 4

10

C C# D C C# D Am

D5/A A5 Am D5 A5

Partial P.M. -----

(4) 2 3 4 (4) 2 3 4

5 0 0 0 7 0 2

0 0 0 0 2 0 5 4

7 7 10 10 10 7 0 5 7 5 7 5

7 5 5 0 7 5 7 5 5

D7/A

C C# D

C C# D

C C# D Am

D5/A A5

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

(4) 2 3 4 (4) 2 3 4

5 0 0 0 7 0 2

0 0 0 0 2 0 5 4

7 7 10 10 10 7 0 5 7 5 7 5

7 5 5 0 7 5 7 5 5

Am D5 A5 D7/A C C \sharp D C C \sharp D C C \sharp D

Partial P.M.-----

Am D5/A A5 Am D5 A5 D7/A C C \sharp D

Partial P.M.-----

C C \sharp D C C \sharp D A5

Partial P.M.-----

A5

(D)

A5

D

First system of music. The guitar part (labeled "Guitar 3") is in treble clef with a key signature of one sharp (F#). The bass line is in bass clef. The guitar part includes a "div." (divisi) marking. The bass line includes fret numbers: (2) 0 0 0 0 0 3 2, 2 0 0 3 3 0, 0 0 0 0 3 5 2.

A5

D

Second system of music. The guitar part continues with a key signature change to one flat (Bb). The bass line includes fret numbers: 2 0 0 3 3 0, 0 0 0 0 3 5 2, 2 0 0 3 3 0. The guitar part includes a triplet of eighth notes and a wavy line indicating a tremolo.

A5

D

A5

Third system of music. The guitar part continues with a key signature change to one flat (Bb). The bass line includes fret numbers: 0 0 0 0 3 5 2, 2 0 0 3 3 0, 0 0 0 0 3 5 2. The guitar part includes a wavy line indicating a tremolo and a key signature change to one sharp (F#).

A5

D

First system of musical notation for guitar, featuring a treble and bass staff with a capo on the 5th fret. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with fingerings (0, 2, 3, 2, 0) and a fretboard diagram below it showing fret numbers (19, 17, 20, 20, 17, 14, 16, 10, 15, 17, 19, 19, 14, 15, 16, 12, 14, 14, 12, 10, 12, 9, 12, 11, 14).

A5

D

A5

D

Second system of musical notation for guitar, continuing the piece. It features a treble and bass staff with a capo on the 5th fret. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with fingerings (0, 0, 0, 0, 3, 5, 2, 2, 0, 0, 3, 3, 0, 0, 0, 0, 3, 5, 2) and a fretboard diagram below it showing fret numbers (17, 16, 15, 14, 15, 17, 17, 12, 14, 15, 12, 14, 14, 12, 10, 9, 10, 12, 10, 9, 12, 10, 0, 5, 7, 0, 5, 0, 7, 0, 10, 0, 7, 9).

A5

D.S. al Coda Coda symbol

Third system of musical notation for guitar, concluding the piece. It features a treble and bass staff with a capo on the 5th fret. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with fingerings (2, 0, 0, 0, 3, 2, 0, 0, 0, 2, 2, 2, 2, 0, 0, 0, 0) and a fretboard diagram below it showing fret numbers (7, 6, 5, 7, 5, 7, 5, (7), 5, 7, 6, 5, 5, 7).

Coda

N.C.
Guitar 1

Guitar 1

4/4

Guitar 2

With clean compressed tone

Rake

[illegible]

A5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A measure rest follows, then a quarter note G4, and a quarter note F#4. The piece concludes with a whole note G4. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note G2, followed by a quarter rest, then a quarter note A2, and a quarter note B2. A measure rest follows, then a quarter note G2, and a quarter note F#2. The piece concludes with a whole note G2. The score is marked with a 'V' above the first measure of the bass staff, indicating the start of the vocal part.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of both parts. The melody is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a mix of eighth and quarter notes, with some measures containing triplets. The bass line is written in bass clef and uses a mix of eighth and quarter notes, with some measures containing triplets. The score is marked with various musical notations, including slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the melody and a sustained bass note.

Rake

The musical score for 'Rake' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in eighth and sixteenth notes, featuring a wavy line above the staff in the first measure. The bottom staff is in bass clef and contains a sequence of numbers: 0, 5, (0), 7, 5, 7, 5. A wavy line is above the staff in the first measure, and a small 'x' is below the staff in the second measure. The word 'Rake' is written in a stylized font above the bottom staff. The score is divided into two measures by a vertical line.

Play 4 times

[illegible]

A5

The musical score for A5 consists of two systems. The first system has a vocal line and a guitar line. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a quarter note F#4, followed by a quarter rest, and then three measures of whole rests. The guitar line is in standard tuning (E2-A2-D3-G3-B3-E4) and features a complex, rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. The second system continues the vocal line with four measures of whole rests and the guitar line with four measures of whole rests.

Outro:
Am

D5 D7

D5

(Am)

Am

mf

D5 D7

D5 (Am)

Am

D5 D7

D5 (Am) D7

Yeah! _____ Grad. gliss

Guitar 2

div. A.H. -- 4

Guitar 3

Additional Lyrics

Verse 2: Paralyzed with fear
 Feel velocity gain
 Entering a near
 Catatonic state
 Pressure of the sound
 Roaring thru my head
 Crashing to the ground
 Damned if I'll be dead

Verse 3: Dropping all my weight
 Going down full throttle
 The pale horse awaits
 Like a genie in a bottle
 Fire in my veins
 Faster as I go
 I forgot my name
 I'm a dirt torpedo

PSYCHOTRON

By
DAVE MUSTAINE

Moderate Rock ♩ = 126

Intro:

Guitars 1 & 2

Chords: E5 B5 C5 G5 E5 B5

Dynamic: *f*

Effects: P.M. P.M. - - - - -

Chords: C5 G5 E5 B5 C5 G5 E5 B5

Effects: P.M. P.M. P.M. P.M. - - - - -

Chords: C5 G5 E5 F5 G5 G#5 E5 F5

Effects: P.M. P.M.

Chords: E5 F5 G5 G#5 E5 F5

Chords: E5 F5 G5 G#5 E5 F5

Effects: P.M.

E5

F5

G5

G#5

F5

Psy - cho - tron. —

Verse 1:

E5

F5 D5

G5

G#5 F5

E5

F5 No Chord

As - sas - sin in stealth — as - sail - ant from hell — im - per - vi - ous to dam -

Guitar 1

div.
Guitar 2
P.M. —

P.M. —

P.M. —

P.M. —

P.M. —

P.M. —

P.M. —

E5

F5

D5

G5

G#5

F5

age.

Guitars 1 & 2

P.M. —

P.M. —

P.M. —

P.M. —

Guitar 3

f With wah-wah

E5 F5 N.C. F#5 G5 E5 F5 D5

Com-put - er on board.

Guitar 1

div. Guitar 2

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

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

9 (7) 9 7 10 7 8 7 7 5 7 (7)

G5 G#5 F5 E5 F5 N.C. E5 F5 D5

- en- gaged in a war, non - stop com-bat - ant.

Guitar 1

Guitars 1 & 2

div. Guitar 2

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

5 5 5 6 3 2 2 2 4 2 0 5 4 3 2 2 3 2 2 0 2 2 0 0 2 2 0 0 2/3 3 0

Guitar 3

14 15 14 16 18 17

(13) 12 13 14 15 15

G5 G#5 F5 E5 F5 N.C. F#5 G5

Guitar 1

div.

Guitar 2

P.M.

Pre-Chorus:

E5 G5 F5

May - be not, not a mu - tant, may - be__ a man.____

Guitars 1 & 2

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

Chorus:

E5 B5 C5 G5 E5 B5 C5 G5

Part bi - on - ic, in - or - gan - ic, not a cy - borg. -

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

E5 B5 C5 G5 E5 B5 C5

Part bi-on-ic, in-or-gan-ic, not a cy-borg. Call him Psy-cho-tron,

P.M.

P.M. - - - -

P.M. - - - - -

Verse 2:

E5 F5 D5 G5 G#5 F5 E5 F5 N.C.

Psy-cho-tron... Burn-ing in-side god-speed in glide bat-tle plan run-ning...

Guitar 1

Guitars 1 & 2

Guitar 1

div.

Guitar 2

P.M. -

P.M. -

P.M. -

P.M. -

P.M. -

P.M. -

div.

Guitar 2

P.M. -

E5

F5 D5

G5

G#5 F5

Guitar 1

Guitars 1 & 2

Guitar 2

P.M. - - - -

P.M. -

P.M. -

P.M. -

Guitar 3

E5 F5 N.C. F#5 G5 E5 F5 D5

A kill - ing ma - chine,

Guitar 1

div.

Guitar 2

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

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

12 12 15 12 15 12 14 12 14 14 14 12 14 12 14 12 14 10

G5 G#5 F5 E5 F5 N.C. E5 F5 D5

— just down - right mean — and for - ev - er gun - ning.

Guitar 1

div.

Guitars 1 & 2

Guitar 2

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

0 0 5 0 0 5 6 3 0 2 2 4 2 0 5 4 3 2 2 3 0 2 2 3 0 0 0 2 0 0 2 3 0

17 (17) 15 17 17 14 15 16 14 15 16

G5

G \sharp 5F5

E5

F5

N.C.

F \sharp 5 G5

Guitar 1

div. Guitar 2

P.M. - - - 4

P.M. - - - 4

P.M. - - - 4

P.M. - - - 4

P.M.

5 5 0 0 5 5 6 3 0 0 2 0 0 0 2 3 1 0 2 1 4 2 4/4 5/5

0 0

14 16 15 14 12 14 14 12 12 7 5 3 0 7 9 7 9 7 8 10 11 10 0 10 10 10 10

7 8 7 5 7 7 7 7

Guitar 3 tacet

Pre-Chorus:

E5

G5

F5

May-be not, not a mu - tant, may-be a man. —

Guitars 1 & 2

P.M. - - - - - 4

P.M. - - - - - 4

P.M. - - - - - 4

9 (9) 9 (9) 9 5

0 0

§ Chorus:

E5

B5

C5

G5

E5

B5

Part bi - on - ic, in - or - gan - ic, not a cy - borg. —

P.M.

P.M. - - - - - 4

9 9 9 10 5 0 2 1 0 9

0 0

C5 G5 E5 B5 C5 G5

Part bi - on - ic, in - or - gan - ic,

P.M. P.M. P.M. P.M. ----- 1

9 10 5 9 6 7 9 9 10 5 0 2 1

7 8 0 3 0 7 7 7 7 6 0 3 0 2 1

E5 B5 C5 To Coda ♢

not a cy - borg. Call him Psy - cho - tron, Psy - cho - tron...

Guitar 1

div. P.M. ----- 1

Guitar 2

0 9 9 4 3 3 3 3 3 3 2 0 3 0 3 2 3 0

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

Guitar Solo F#5 A5 F#5 G5 F#5 A5

Guitar 3

+1 (17) 14 +1/2 (14) 10 +1 (12)

17 14 14 10 12

Guitars 1 & 2

P.M. ----- 1

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

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

C5 G5 E5 B5 C5 G5

Part bi - on - ic, in - or - gan - ic,

P.M. P.M. P.M. P.M. ----- 1

9 10 5 9 6 7 9 9 10 5 0 2 1

7 8 0 3 0 7 7 7 7 6 0 3 0 2 1

To Coda ♢

E5 B5 C5

not a cy - borg. Call him Psy - cho - tron, Psy - cho - tron...

Guitar 1

div. P.M. ----- 1

Guitar 2

0 9 9 4 3 3 3 3 3 3 2 0 3 0 3 2 3 0 1

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

Guitar Solo

F#5 A5 F#5 G5 F#5 A5

Guitar 3

+1 (17) 14 +1/2 (14) 10 +1 (12)

17 (17) 14 14 (14) 10 12 (12)

Guitars 1 & 2

P.M. ----- 1

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

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

The second system of musical notation continues the melody and accompaniment. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The notes are: F#5, G5, F#5, A5, F#5, G5. The accompaniment is written on a bass clef staff with a key signature of two sharps. The notes are: 9, 9, (9), 7, (7), 9 10, 9 10 12 9, 10 12, 10 12, 12, 9 10 12 9 10, 12. The notes are connected by a wavy line, indicating a continuous sound or a specific playing technique. The notes are: 9, 9, (9), 7, (7), 9 10, 9 10 12 9, 10 12, 10 12, 12, 9 10 12 9 10, 12.

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff, while the accompaniment is shown as a series of chords on a grand staff. The second system continues the melody and accompaniment. The lyrics 'P.M.' are written below the first staff of the second system. The score concludes with a double bar line.

Musical score for "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melody with triplets and a final measure with a wavy line indicating a trill. The bottom staff is in bass clef and contains a bass line with fingerings (e.g., 12, 12, 9, 12, 12, 10, 11, 9, 11, 10, 9, 7, 9, 7, (10)) and a wavy line. Above the top staff, the chords A5, F#5, G5, and F5 are indicated.

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The score is a simple, single-staff melody in a key of one sharp.

Verse 3:


Verse 3:

E5 F5 D5 G5 G#5 F5 E5 F5 N.C.

Tar - get to de - stroy arms in em - ploy full as - sault fire

Tar - get to de - stroy_____ arms in em - ploy_____ full as - sault fire_____

Guitar 1

div. 
Guitar 2
P.M.-

E5 F5 D5 G5 G#5 F5

threat.

Guitars 1 & 2

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

E5 F5 N.C. F#5 G5 E5 F5 D5

Sen - sors in - di - cate...

Guitar 1

div. Guitar 2

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

E5 F5 D5 G5 G#5 F5

threat.

Guitars 1 & 2

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

E5 F5 N.C. F#5 G5 E5 F5 D5

Sen - sors in - di - cate...

Guitar 1

div. Guitar 2

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

G5 G#5 F5 E5 F5 N.C. E5 F5 D5

— you will ter - mi - nate — life sys - tems dis - con - nect.

Guitar 1 Guitars 1 & 2

div. Guitar 2

P.M. - 1 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

D.S. al Coda

G5 G#5 F5 E5 F5 G5 F5

With trem. bar

Gradual release

(3)

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

Coda

Chord progression for Coda:

E5 G5 E5 F5 E5 G5

Guitar 3

Guitars 1 and 2

P.M. ----- 1 P.M. ----- 1 P.M. ----- 1

1.2.3. 4.

E5 F5 E5 F5 G5 A5 E5

Psy - cho - tron.

P.M. ----- 1 P.M. ----- 1

CAPTIVE HONOUR

97

By
DAVE MUSTAINE, DAVE ELLEFSON,
NICK MENZA and MARTY FRIEDMAN

Slowly ♩ = 72
Intro:

Em

Em/G

Asus2

C

D/F#

Mad-ness comes and mad-ness goes, an in -

Guitar 1 (Acoustic)

mf

Let ring throughout

Guitar 2 (Acoustic)

mp

Let ring throughout

Em

Em/G

Asus2

C

D/F#

sane place with in - sane moves.

Em

Em/G

Asus2

C

D/F#

Bat-tles— with-out— for bat - tles with - in. Where e -

Em

Em/G

Asus2

C

D/F#

vil lives— an' e - vil— rules.

Em Em/G D/F# Em Em/G D/F#

Break-in' them up, just break-in' them in.— Quick-est way out, quick-est re - lief

Em Em/G D/F# Em Em/G D/F#

wins.— Nev-er dis- close,— nev-er be - tray. Cease to speak or cease to

Em Csus2/G D/A Em Em/G Em

breathe.— An' when you kill a man— you're a mur-der-er. Kill man - y an' you're a

F#7(addB) Csus2/G D/A Em Em/G Em

con-quer-er.— Kill them— all,— oo,— oh,— you're a god!—

Drums

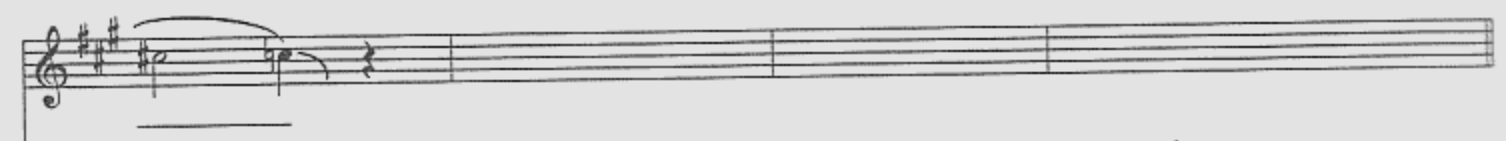
Slightly faster $\text{♩} = 90$
F#5 F5 E5 C5 G5 F#5 F5 E5 C5 G5



(Spoken:) Ladies and gentlemen of the jury have you reached a verdict?
 Guitars 1 & 2 tacet
 Guitar 3 (Spoken:) Yes, we have Your Honour. We find the defendant



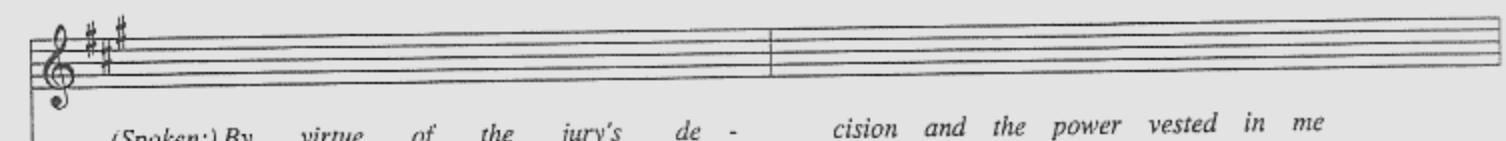
F#5 F5 E5 C5 G5 F#5 F5 E5 No Chord



guilty on all counts for crimes against all hu - manity.



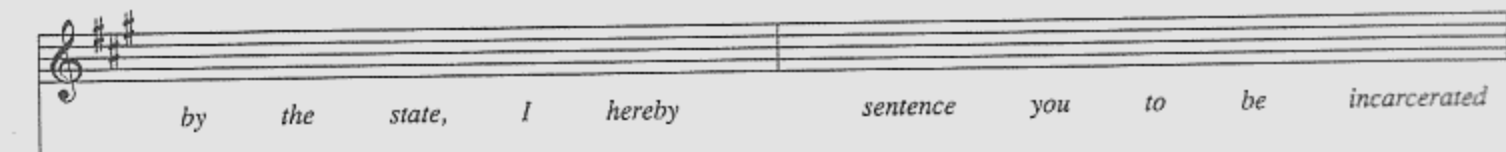
F#5 F5 E5 B5 C5 F#5 G5



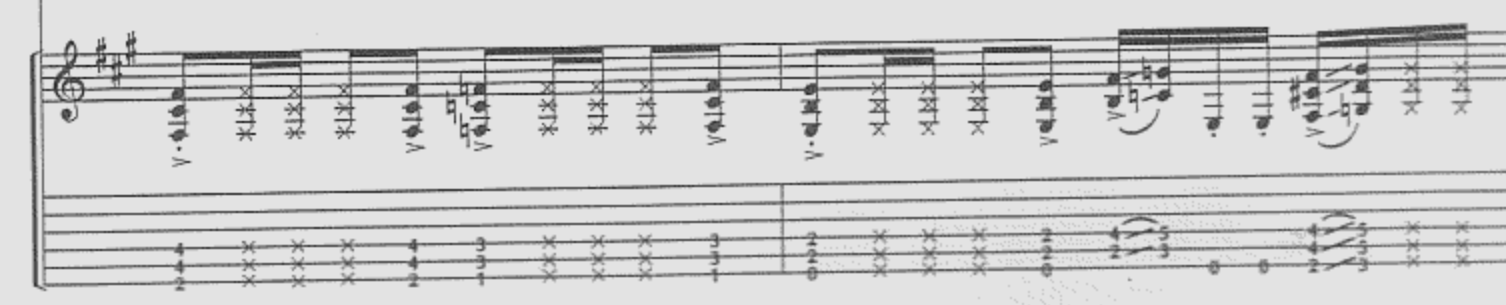
(Spoken:) By virtue of the jury's de - cision and the power vested in me



F#5 F5 E5 B5 C5 F#5 G5



by the state, I hereby sentence you to be incarcerated



F#5

F5

E5

B5 C5

F#5 G5

with no possibility of parole

for life

F#5

F5

E5

B5 C5

F#5 G5

(Spoken:) Life . . . Whadda ya mean life? . . . I ain't got a life!

F#5

(Spoken:) Boy! . . . Your soul better belong to Jesus! . . . Hmmm - mmm,

N.C.

'cause your ass belongs to me!

Ha, ha, ha . . .

Chorus:

F#5

F5

B5

A

B

G5

Cap - tive hon - our, - ain't no hon - our. —

Let ring

F#5

F5

B5

A

B

G5

Cap - tive hon - our, - ain't no hon - our. —

Let ring

Verses 1 & 2:

F#5

F5

B5

N.C.

1. No time for ques - tions,
2. In - side the big - house

no time for games. —
his night - mare un - folds. —

P.M. — — — — —

P.M. — — — — —

F#5

F5

B5

N.C.

Start kick-in' ass, — mm, an' tak-in' down — the names. —
Be - fore he got there — his man pus - sy was sold. —

P.M. — — — — —

P.M. — — — — —

[illegible]

He is un - touch-a-ble. an' guar-an - tees love. Cap-tive hon-
 Pray - in' for death - when it can't be worse than this.

B5 A B G5 F#5 F5 B5 A B G5

our, ain't no hon - our. Cap-tive hon - our, ain't no hon-our.

Guitar 3

2 2 2 3 4 4 2 4 5 4 2 5 6 4 5 3 (4) 0 2 2 4 4 0 3 3 3 3 4 4 3 0 2 2 2 3 4 4 2 4 5 5 6 4 5

Guitar 4

With distortion

Guitar Solo 1

Guitar 3

F#5 A5 C5 F#5 A5 G5

Guitar 4

A.H.

Partial P.M.-----4

The musical score is written for guitar. It features a melody line on a single staff and two bass lines on a grand staff. The melody line is in the treble clef and contains various musical notations including eighth notes, quarter notes, and rests. The two bass lines are in the bass clef and contain fret numbers and chord symbols. The chords are labeled as F#5, A5, C5, F#5, A5, and G5. The score is divided into two measures by a double bar line. The first measure contains the first three chords, and the second measure contains the last three chords. The bass lines include fret numbers and chord symbols to indicate the fingerings and chords for the bass part.

F#5 A5 C5 F#5 A5 G5

Guitar Solo 2

2. F#5 A5 C5 F#5 A5 G5

Guitar 3

Guitar 5

f
With distortion

F#5 A5 C5 F#5 A5 G5 F#5 A5 C5

Pick slide

Musical score for "The Highway" by The Highwaymen. The score is in 4/4 time and features a key signature of two sharps (F# and C#). It includes a guitar part with various chords (F#5, A5, G5, F#5, A5, C5, F#5, A5, G5) and a vocal line. The guitar part includes a "loco" section and a "Guitar 6" section with a "div. Hold bend" instruction. The vocal line includes a "loco" section and a "Guitar 6" section with a "div. Hold bend" instruction.

Guitar 3

F#5 A5 G5 F5 A5 G5 F#5 E5 A5 F#5 E5 C5 B5 A5 G5 F#5 E5

P.M. - - - - - 1

Guitar 6

With distortion

3 3 3 3 3 6 6

+1 +1 +1/2 +1 +1/2 +1

14 17 14 16 14 14 16 14 17 14 16 14 14 16 14 17 14 16 14 14 16 14 15 15 12 13 13 12 15 10 11 11 12 12

F#5

A5 G5

F5

A5 G5 F#5

E5

A5 F#5 E5

C5 B5 A5 G5 F#5 E5

Guitar 3

P.M. ----- 1

Guitar 6

(8va)

A.H.

F#5

A5 G5

F5

A5 G5 F#5

E5

A5 F#5 E5

N.C.

8va

loco

A.H.

Outro Chorus:
F#5

F5

B5

A

B

Cap - tive hon - our, - ain't no hon - our.

Melodic line for guitar in the first system.

Fingerings for guitar in the first system: (4) 0 2 2 4 4 0 3 3 3 3 4 4 3 0 | 2 2 2 5 4 2 4 5 5 7 6 4 (4) 6

Empty guitar staves for the first system.

F#(5)

N.C.

F#5

Melodic line for guitar in the second system.

Melodic line for guitar in the second system.

Fingerings for guitar in the second system: (3) 4 4 2 | 3 2 0 2 2 0 2 | 4 4 2

Empty guitar staves for the second system.

Verses 1 & 2:

E5

Verses 1 & 2:
E5

1. Peo-ple have round should-ers_ from fair-ing heav-y loads_
2. Melt-ing down_ all_ met-als turn-ing plows an' shears_ to_ swords_

B♭5 A5 G5 E5

Oh, an' as sol - diers lib - er - ate them an' lay - ing
To shun words from the Bi - ble, a, do we need

mines a - long their roads. im - ple - ments of war? (Echo repeat)

B5 A5 G5 E5

Oh, of the count-less corp - ses piled up a - long -
Des - ti - ny, that crook-ed schem - er says the

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5

— the wail - ing wall. —
dead shall rise — a - gain! —

The musical score is written on three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It includes lyrics and rests. The middle staff is a multi-measure rest for 16 measures, indicated by a large '16' and a bracket. The bottom staff is a multi-measure rest for 16 measures, indicated by a large '16' and a bracket. The score is divided into measures by vertical bar lines.

[illegible]

Chorus:
E5

D#5 E5

G5/E F#5/D# E5/D

D#5 E5

Where do we go from here?_____

And should we real-ly care?_____

(2) 5 7 5 7 (7) 4 7 6 9 7 9 9 9 12 12 11 (2) 5 7 5 7 (7) 4 7 6 9

G5/D F#5/C# E5/C

D#5 E5

G5/C F#5/B

The end is fin' - lly here. _____

E5/Bb

F#5 G5

C5 B5

(Bb)

God _____ have mer - cy! _____

(Em)
N.C.

D

C

Now we've re - writ - ten his - to - ry. _____

A D G5 F#5 Em

The one thing we _____ found _____ out. _____

D C A D G5 F#5 Em

Sweet taste of

D C A D G5 F#5

vin - di - ca - tion.

Em D C A D G5 F#5

Oo, it turns to ash-es in your mouth. *Steady gliss.*

Chorus:
E5 D#5 E5 G5/E F#5/D# E5/D D#5 E5

Where do we go from here? And should we real-ly care?

G5/D F#5/C# E5/C D#5 E5

The end is fin' - lly here.

G5/C F#5/B E5/Bb F#5 G5 C5 B5 (Bb)

God__ have mer - cy!_

N.C. F5

If you're fight - ing to__ live__

N.C. Bb5 N.C. B5

it's O. K. to die! The an - swer__

N.C. C5 N.C. B5

to your ques - tion is, wel - come to to - mor - row!

Guitar Solo 1

N.C. B5 C5 B5 G5 F#5

Guitar 1

P.M. P.M.

Guitar 2

f With distortion Hold bend Pick slides

10 12 10 12

N.C.

P.M.

B5 C5 B5 G5 F#5 B5

Gradual release

P.M.

(4)

15 (15) 12 16 10 17 15 10 17 17 10 15 12 15 18 17 15 21 15 15 19 15 19 20 (19)

N.C.

Guitar 1

F5

N.C.

B5

Guitar Solo 2

N.C.

Guitar 1

B5 C5 B5 G5

P.M.

Guitar 2

10 12 15 13 12

F#5

First system of musical notation for F#5. The top staff shows a melodic line with a 'P.M.' (Palm Mute) instruction. The bottom staff shows a bass line with a '3' (triple) instruction. The fretboard diagram below the bass staff shows fingerings: 15, 12, 12, 15, 14, 12, 14, (14), 12, 14, 12.

N.C.

B5

C5

B5

G5

Second system of musical notation. The top staff shows a melodic line with a 'P.M.' instruction. The bottom staff shows a bass line with a '3' instruction. The fretboard diagram below the bass staff shows fingerings: 16, 14, 12, 16, 14, 13, 16, 14, 16, 14, 12, 16, 14, 12, 16, 14, 13, 14, 14, 13, 16, 14, 12, 15, 14, 12, 15, 14, 12.

F#5

B5

Third system of musical notation. The top staff shows a melodic line with a 'P.M.' instruction. The bottom staff shows a bass line with a '3' instruction. The fretboard diagram below the bass staff shows fingerings: 11, 12, 11, 12, 14, 12, 11, 15, 16, 18, 16, 15, 19, 17, 15, 18, 16, 15, 14, 12, 15, 12, 14, (14), 12, 14, 12, 14, 13, 12, 15, 12.

Guitar Solo 3
N.C.

B5 C5 B5 G5

8^{va}

The first system of guitar notation consists of a treble and bass staff. The treble staff features a melodic line with eighth-note triplets, each marked with an accent (>) and a slur. The bass staff contains a complex fretboard diagram with numbers 12, 15, and 17 indicating finger positions. Some notes are grouped with slurs and have a '15' written below them. The system is divided into two measures by a vertical bar line.

P.M.

The second system continues the guitar notation. The treble staff shows a continuation of the melodic line with eighth-note triplets. The bass staff features a fretboard diagram with numbers 0, 2, 3, 4, and 5. A dashed line labeled 'P.M.' (pedal point) is drawn across the staff, with a '1' at the end. The system is divided into two measures.

F#5
(8^{va})

The third system of guitar notation continues the melodic line in the treble staff with eighth-note triplets. The bass staff features a fretboard diagram with numbers 14, 16, and 17. The system is divided into two measures.

P.M.

The fourth system continues the guitar notation. The treble staff shows the melodic line. The bass staff features a fretboard diagram with numbers 2, 3, 4, 5, and 1. A dashed line labeled 'P.M.' is present. The system is divided into two measures.

N.C.
(8^{va})

B5 C5 B5 G5

The fifth system of guitar notation continues the melodic line in the treble staff with eighth-note triplets. The bass staff features a fretboard diagram with numbers 12, 15, and 17. The system is divided into two measures.

P.M.

The sixth system continues the guitar notation. The treble staff shows the melodic line. The bass staff features a fretboard diagram with numbers 0, 2, 3, 4, and 5. A dashed line labeled 'P.M.' is present. The system is divided into two measures.

8va

loco

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

8va

loco

14 15 19 15 14 15 14 14 14 17 14 17 15 17 19 15 17

8va

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

8va

15 19 15 14 15 14 17 15 14 17 15 17 15 19 15 14 15 14

(8va)

19 22 19 17 19 19 15 12 15 12 16 13 16 13 17 14 17 14 18 15 18 15 19 16 19 16 20 17 20 17 21 18 21 18 22 19 22 19

(8va)

15 19 15 14 15 14 10 7 10 7 11 8 11 8 12 9 12 9 13 10 13 10 14 11 14 11 15 12 15 12 16 13 16 13 17 14 17 14

With Fill 1:

E5 F#5G5C5G5 E5 F#5G5 C5 G5D5G5 E5 F#5 G5 C5G5 E5 F#5G5 C5 G5 D5 G5 D

Guitar 1.

E5

D#5 E5

G5 F#5 E5

D#5 E5

Where do we go from here? —

Pick slide

G5 F#5 E5

D#5 E5

G5 F#5

E5

F#5

E5

C5 B5

(Bb)

God have mer - cy! —

Fill 1

Guitar 3

Fill 1

Guitar 4

(Em) D C A D G5 F#5

(Em) Guitar 2 D C A D G5 F#5
Guitar 1

(Em) Guitar 2 D C A D G5 F#5
Guitar 1

Chorus:

E5

D#5 E5

G5 F#5 E5

D#5 E5

Where do we go from here?_____ And should we real-ly care?_____

G5 F#5

E5

D#5 E5

G5 F#5

_____ The end is fin'-lly here._____

1. E5 F#5 G5 C5 B5 (Bb) 2. E5 F#5 G5

God_ have mer - cy!_____

C5 B5 (Bb5)

P.M.

E5

Mer- cy!

P.M.

Drum cadenza

Fade out

Mer-cy...

* (Bb)

On cue

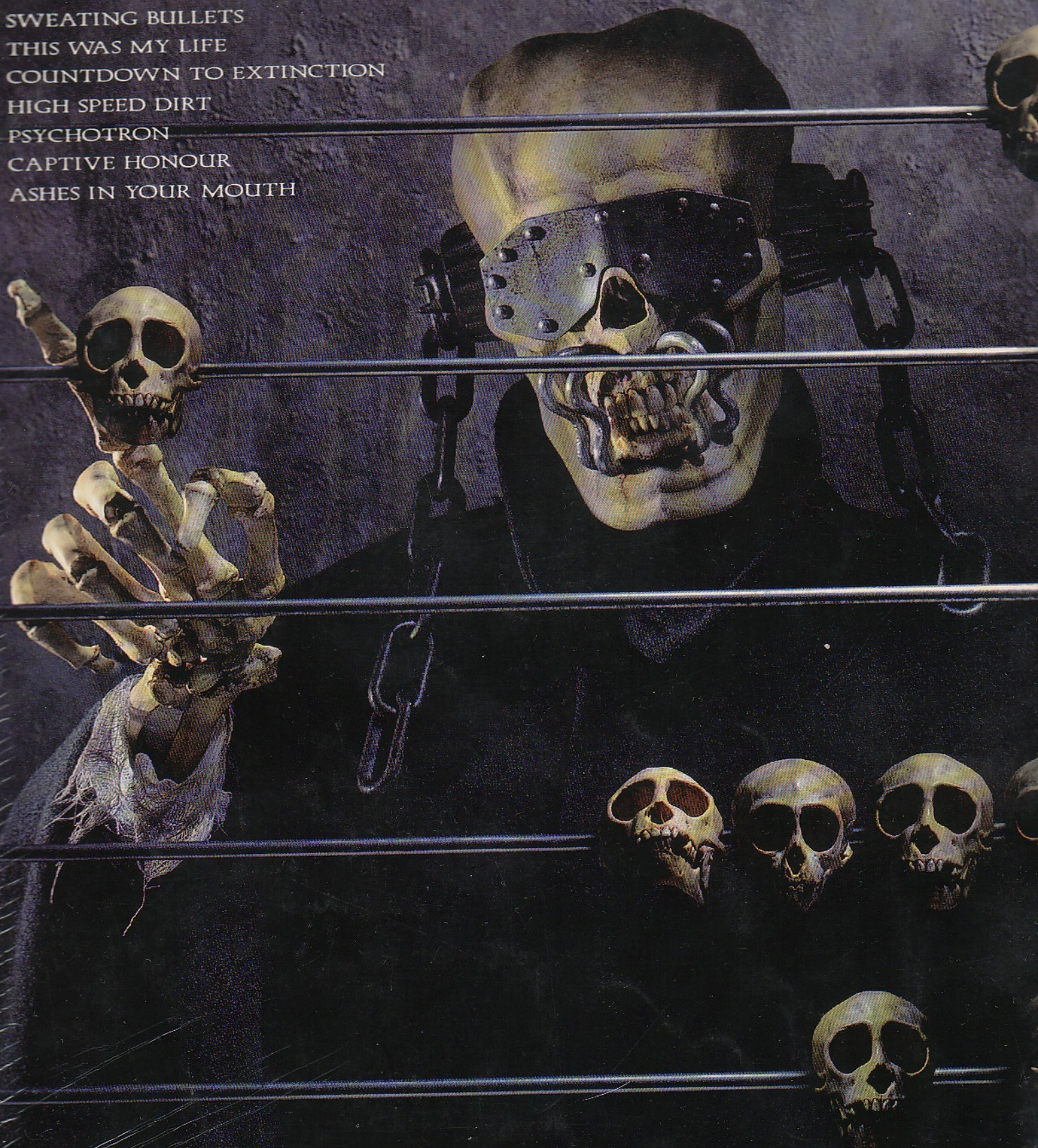
ritard.

(Echo repeats ♩ = 60)

*With feedback pitch = B



SKIN O' MY TEETH
SYMPHONY OF DESTRUCTION
ARCHITECTURE OF AGGRESSION
FORECLOSURE OF A DREAM
SWEATING BULLETS
THIS WAS MY LIFE
COUNTDOWN TO EXTINCTION
HIGH SPEED DIRT
PSYCHOTRON
CAPTIVE HONOUR
ASHES IN YOUR MOUTH



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