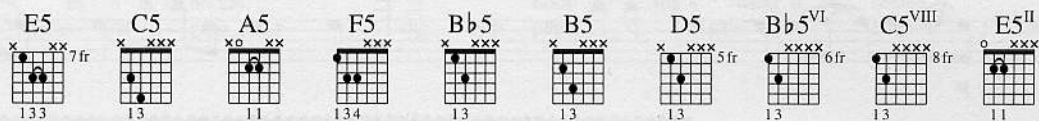


Trust

Words and Music by Dave Mustaine and Marty Friedman



Intro Moderate Rock ♩ = 132

(drums) 8 * Gtr. 1 N.C.

p ————— *mf*
w/ pick & fingers

T					
A		9		9	7
B		7		7	5

(7) / 12
(5) / 10

* Synth arr. for gtr.
** Vol. swell, 1st time only

E5 C5 A5 F5 E5 C5 A5

Gtr. 2 (elec.) *pp* w/ dist.

Gtr. 3 (elec.) *pp* w/ dist.

9	9	9		12	9	9	12	9
---	---	---	--	----	---	---	----	---

Gtr. 1

9		9	10	(10) / 12	9
7		7	8	(8) / 10	7

B \flat 5 E5 C5 A5 F5 E5

mp *mf*

p

9 12 9 9 10 10 10 (10) 9 9 9 12 9 9 12 9 9 9 12 9 9 12 12 12 (12)

9 7 (7) 12 9 9 10 12
7 5 (5) 10 7 7 8 10

C5 A5 F5

f P.M.

1/2 hold bend

9 9 12 9 12 12 9 12 12 12 12 (12) 12 12 12 12 (12)

9 7 9 10 12 14
7 8 10 12

Interlude
Gtr. 1 tacet

Gtrs. 2 & 3

* N.C(E5) Riff A (C5) (A5) (B \flat 5) (C5) End Riff A (C5)

f P.M.

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

* Harmony implied by bass.

Verse

Verse

E5 C5 N.C.(E5) A5 N.C.(E5) F5 N.C.(E5) E5

1. Lost in a dream, - noth - ing's what it seems. -
2. Time and a - gain, — she re - peats, — "Let's be friends." — I

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

9
7

5
3

2
0

3
0

9
7

Search - ing - my head, - for the words - that you - said. -
smile and - say yes, - an - oth - er truth - bends I must con - fess. - I

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

Gr. 2 *divisi* (Gr. 2 cont. in slash)
Gr. 3 *mf*

(9/7) 5/3 4/2 2/0 3/1 12/12 9/7

The musical score for guitar is written on a single staff. It begins with a capo on the 6th fret, indicated by a circled '6' and the word 'open'. The score consists of a series of chords: E, C5, E, A5, E, F5, E, and E5. Each chord is represented by a horizontal line with notes above it. A dashed line below the staff indicates a Pedal Point (P.M.) line, which is a continuous bass line that provides harmonic support for the chords.

Tears filled my eyes, — as we said our last — good — byes. — This
tried to — let go, — but I know we'll nev - er — end — till we're dust. We

Gtr. 3

12

12

Gtrs. 2 & 3: w/ Riff A, 2 times

that in noth-ing we trust. God help _ me please _ on _ my knees, _

Chord diagrams for guitar parts 2 and 3:

9 7	9 7	9 7	9 7	9 7	7 5	7 5	7 5	15 13	15 13	16 14	16 14	16 14	16 14	16 14	16 14	16 14	16 14
-----	-----	-----	-----	-----	-----	-----	-----	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------

(On my knees, _ be - trayed _ by lust. _ We lied to _ each oth -

Good - bye love. _

Chord diagrams for guitar parts 2 and 3:

16 14	16 14	16 14	16 14	16 14	16 14	19 17	19 17	19 17	24 22	24 22	24 22	24 22	21 19	21 19	21 19	21 19	21 19	21 19
-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------	-------

er _ so much, _ so much.) now there's noth - ing we _ trust.

Chord diagrams for guitar parts 2 and 3:

21 19	21 19	21 19	21 19	21 19	21 19	21 19	21 19	21 19	21 19	21 19	15 13	14 12	14 12	19 17	15 13	17 15
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Interlude

Slower ♩ = 118

Gtrs. 1, 2 & 3 tacet

* N.C.(Em)

Spoken: How could this be happening to me? I'm lying when I say trust me. I can't believe this is true.

(C) (Am) (F)

Trust hurts. Why does trust equal suffering?

Em Cmaj7 C#m7b5 (D)

Gtr. 4 (nylon-str. acous.) mp

Gtr. 4 **Am

F7/C

Gm

mf

Gtr. 5
(nylon-str. acous.)

mf

** Chord symbols reflect overall tonality.

Bbm

Fmaj7/A

A7b9

let ring -----

rit.

rit.

Slower ♩ = 108

Gtrs. 2,
3 & 6
(elec.)

Gtrs. 4 & 5 tacet
N.C.

*Gtrs. 2 & 3

Gtr. 6 tacet
A5

mf heavy P.M.

Gtr. 6 divisi

f 1/2

* Gtr. 6: w/ clean tone and reverb (mp)

* next 5 meas.

P.M.

♩ = 132

Gtr. 7 Gtrs. 2 & 3: w/ Riff A, 4 times
(elec.) N.C.

Gr. 7 Gtrs. 2 & 3: w/ Riff A, 4 times
(elec.) N.C.

ff
w/ dist.

9 9 9 9 11 9 9 9 9 12

1/2

[illegible]

8va

[illegible]

** 2nd string caught under finger.

[illegible]

⊕ Coda

Gtrs. 1, 2 & 3: w/ Riffs A & A1, 5 times

that in noth-ing we trust. God help me please on my knees,

(In noth-ing we trust.)

Gtr. 3

9 9 9 9 9 9 7 7 7 7 7 7 12 12 12 12 12 12 12 12

be - trayed by lust. We lied to each oth - er so much,

Gtr. 7

mf 1/2 11 11 (11) 9

(So much.) now there's noth - ing we trust. My bod - y aches

mp *mf*

(9) 14 12 14 12 14 12 15 12 14 12 15 12 14 12 14 15 15 full 12 12 15 (15) 12 full

from mis - takes, be - trayed by lust. We lied to each oth -

8va

full 15 15 12 15 (15) 12 15 full full 17 1/2 (17) full 17 (17)

er so much. (We lied to each oth - er so much.)

8va

1/2 1/2 1/2 1/2 full

19 (19) 15 17 17 (17) (17) (17) 15 17 (17) 15

God help me please on my knees, be - trayed

8va

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

Gtrs. 1, 2 & 3: w/ Riffs A & A1, 1st 3 meas. only

by lust. We lied to each oth - er so much. Oh.

loco

full full

11 10 (10) 9 12 9 (9) 12 9 12 9 12 9 12 9 12 10 12 10 12

Gtr. 3 tacet

Bb A E D E Bb5^{VI} C5^{VIII} E5^{II}

6fr 5fr open 5fr open

Gtr. 2

Ab - so - lute - ly noth - ing we trust.

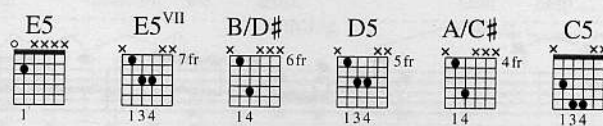
w/ wah-wah

mp

3 5 3 5 3 5 3 5 5 5 5 5 8 (8)

Almost Honest

Words and Music by Dave Mustaine and Marty Friedman



Intro

Moderate Rock ♩ = 140

approx. 8 sec. (sounds) Gtr. 1 (elec.)

1., 2., 3.,

E5 G A5 E5

f w/ dist. let ring - - - - - let ring - - - - -

TAB

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

4.

Verse

Gtr. 1 tacet

† N.C.(E5)(G5)(A5) (E5)

E5 A5 E5 D5 E5

I lied just a lit -

Gtr. 1 Gtr. 2

* Gtr. 2 (elec.) divisi

mp

(2) 2 2 2 7 9 2 0

* w/ clean tone & flanger

** Gtr. 1 to the left of slash in TAB.

† Chords in parentheses implied by bass.

(G5) (A5) (E5) (G5) (A5) (E5)

tle when I said I need you. You stretched the truth -

(0) 0 0

(G5) (A5) (E5) E5 Gtr. 2 tacet G A5 E5

when you said — that you knew. — Just can't be-lieve

Gtr. 1 Gtr. 1

Gtr. 2 divisi

let ring — let ring — — —

(0) 0 2 2 2 3 2 0 2 0 0

G A5 E5 G A5 E5 A5

it. There's noth-ing to say. — I was al-most hon-

let ring — let ring — — — let ring — let ring — — —

(0) 2 2 2 3 2 0 2 0 0 2 2 2 3 2 0 2 0 2 0

E5 A5 E5 D5 D#5 N.C. Gtr. 3: w/ Fill 1

- est, al - most. —

Gtr. 2

0

Gtr. 1

P.M. — P.M. — P.M. —

(2) 2 0 0 1 2 2 0 1 2 2 0 1 2 1 0

Fill 1
Gtr. 3 (elec.)

mp
w/ dist.

TAB

4 4 4 4 4 (4) 7 7 (7) 7 7 (7)

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Chorus

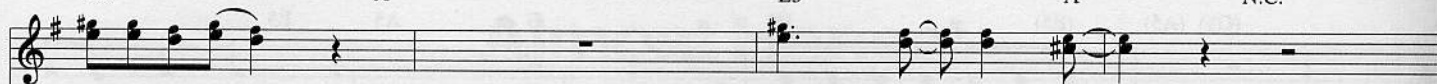
E5

A

E5

A

N.C.



Liv-ing a - lone, _

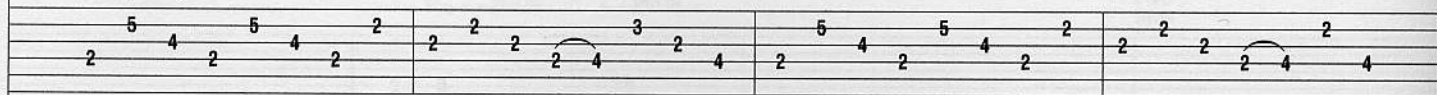
can't stand _ this place. _

Rhy. Fig. 1A

End Rhy. Fig. 1A

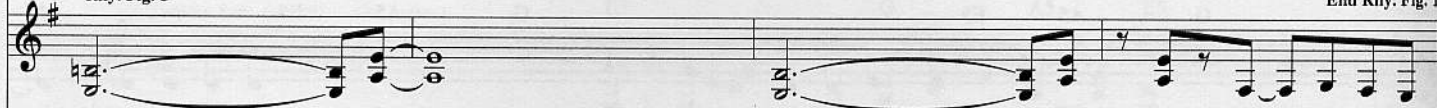


flanger off
w/ tremolo
let ring throughout



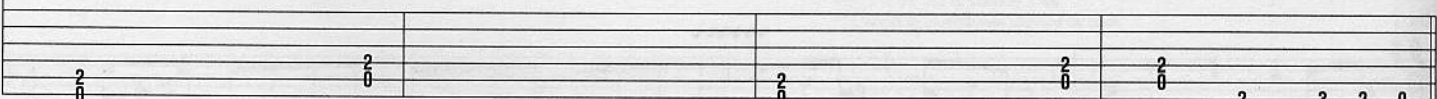
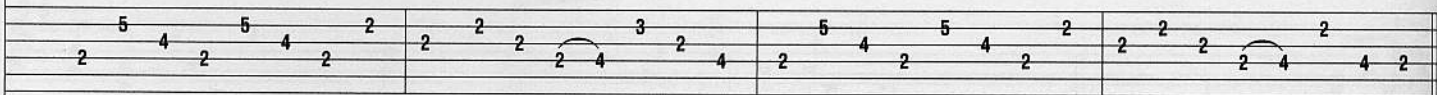
Rhy. Fig. 1

End Rhy. Fig. 1



It's four in the morn - ing,

and I still see _ your face. _



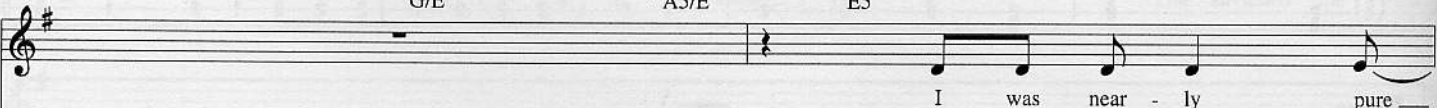
Verse

Gtr. 2 tacet

* G/E

* A5/E

E5



I was near - ly pure _

Gtr. 1 Rhy. Fig. 2

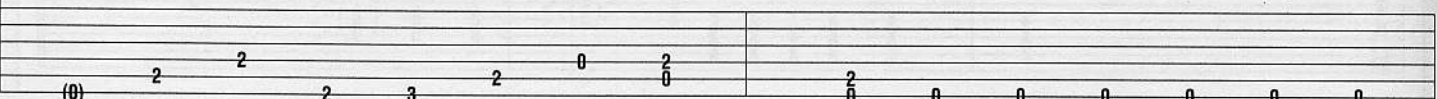
End Rhy. Fig. 2



let ring _ _ _ _ _

let ring _ _ _ _ _

P.M. _ _ _ _ _



* Note to right of slash played by bass.

Gtr. 1: w/ Rhy. Fig. 2, 5 times

G/E A5/E E5 G/E A5/E E5 G/E A5/E E5

— when I said I loved — you. You were sem - i - sin - cere, you said, "I'd bleed for —

G A5 E5 G A5 E5

— you." We were kind of can - did. Now you've gone a - way. —

Gtr. 3 Fill 2 End Fill 2

w/ wah as filter

9 7 7 7 9 7 7 7

7 5 6 6 7 5 6 6

Gtr. 3: w/ Fill 2

G A5 E5 A5 E5 A5

— You were al - most hon - est,

Gtr. 1

let ring — let ring — — — — — P.M. — — — — — P.M. — — — — —

(0) 2 2 2 3 2 0 2 2 0 0 0 0 0 0 2 0 0 0 0 0 0 0 2

Gtr. 3: w/ Fill 1

E5 D5 D#5 N.C.

al - most.

P.M. — — — P.M. — — — P.M. — — —

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

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

E5 A E5 A N.C.

Liv - ing a - lone, — fal - ing — from grace. —

E5 A E5 A N.C.

I want to a - tone, — but there's just emp - ty space. — I

E5 A E5 A N.C.

can't face to - mor - row, now you're not com - ing back. —

* Voc. echoed by spoken voice, next 8 bars.

To Coda ⊕

E5 A E5 A N.C.

Walked off in the night — and just left me — the tracks. —

Bridge

Gtr. 1: w/ Rhy. Fill 1

Gtr. 2 tacet

E5 Badd4 Dsus2 A

I ques - tion your call — by the tone of your voice. — I

Gtr. 4
(12 str.
acous.)

Rhy. Fig. 3

mf

let ring throughout

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

9 9 9 9 9 9 7 7 7 7 7 7

C Dsus2 E5 E5^{vii}

Gtr. 1 — *f*

know I should hang — up, but I don't have — a choice. —

End Rhy. Fig. 3

0 0 0 0 0 0 0 0 10 9 9 9 9 9

5 5 5 5 5 7 7 7 7 7 9 9 9 9 9

Gtr. 4: w/ Rhy. Fig. 3

B/D# D5 A/C#

It hap - pened that night — when you told me to go. —

Rhy. Fill 1

Gtr. 1

mf

TAB

2 0

Guitar Solo

Gtr. 4: w/ Rhy. Fill 2

Gtr. 1: w/ Rhy. Fig. 2, 7 times

C5

D5

E
⑥
open

G

A5

Don't ask who's to blame, I don't know.

Gtr. 3

Gtr. 5

Gtr. 3 divisi

11 $\frac{1}{2}$ (11) 9

9 8 8 8 8 8 8 8

* Processed gtr. arr. for gtr.

** Decresc. refers to Gtr. 3 only.

Gtr. 3 tacet E5

G A5 E5

Gtr. 5

Gtr. 3 divisi

Gtr. 5 tacet G A5

Gtr. 3

9 8 8 8 8 8 8 8 9 8 8 8 8 8 8 8 9 $\frac{1}{2}$ 8 8 8 8 7 (7) 9 (9) 9 9 9

E5 G A5 E5

grad. bend $\frac{1}{2}$ full

P.M. \rightarrow

10 (10) (10) 8 10 9 (9) 9 9 11 12 15 12 15 $\frac{1}{2}$ 12 15 12 15 $\frac{1}{2}$ 12 14 12 15 12

G A5 E5

full 12 15 12 15 full (15) rake \rightarrow full 12 16 12 14 (14) 12 15 12 14 full 12 12 15 12 full (14) 12

Rhy. Fill 2

Gtr. 4

let ring

TAB

0 7 7 7 0

G A5 E5

full full full full

grad. bend 1/2 1 1/2 full full

14 15 14 14 14 (14) 12 14 12 18 15 (18) 15 15 15 12 12 15

G A5 E5 B

15 15 12 12 15 1/2 15 15 12 12 15 12 12 15 12 15 12 12 14 12 12 14

Gtr. 1

let ring let ring P.M.

(0) 2 2 2 3 2 0 2 0 2 0 0 0 0 0 0 2

D.S. al Coda

hold bend full

(14) 11 14 (14) 14 14 14 16 16 17 18 19 19 (19) 14 18 20

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

(2) 2 0 1 2 2 0 1 2 2 0 1 2 1 0

⊕ Coda

E5 A N.C.

left me the tracks.

Gtr. 3

12 12 12 14 12 12 14 12 12 14 12 12 15 12 14 12

Outro

w/ Bkgd. Voc. Fig. 1

E5 * G5/E F#5
Bkgd. Voc. Fig. 1

A5 N.C.

D5 E5 D5/E E5
End Bkgd. Voc. Fig. 1

A5 N.C.

D5

(Al most...) Al-most hon - est, I was al-most hon -

Gtr. 3 Riff A End Riff A

w/ tremolo let ring - - - - -

hold bend full hold bend full hold bend full hold bend full

14 12 12 14 12 14 12 12 12 14 12 14 12 14 12 14 12 14 12 12 12 12

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

7 7 9 2 3 2 0 3 3 4 2 7 9 2 3 2 0 2 3

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

* Note to right of slash played by bass.

Begin Fade

Gtr. 3: w/ Riff A, till fade

E5 D5/E E5

A5 N.C.

D5 E5 D5/E E5

A5 N.C.(E5) F#5

G5 F#5 E5

- est. Al - most hon - est, I was al-most hon -

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

4 2 7 9 2 3 2 0 2 3 4 2 7 9 2 3 2 0 0 0 4 5 4 0

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

Fade Out

D5 E5

A5 N.C.

D5 E5 D5/E E5

A5/E N.C.

D5

- est. Al - most, al - most hon - est.

Gtr. 1

7 9 2 3 2 0 2 3 4 2 7 9 2 3 2 0 3 2 0 2 3

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

Use the Man

Words and Music by Dave Mustaine and Marty Friedman



Intro
Moderately Slow ♩ = 78

Verse

E

* Gtr. 1 (elec.) (30 sec.)

Gtr. 2 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

1. I heard some-bod-y fixed to-day, there was no last good-byes

mf

TAB

* w/ heavy tremolo effect & slight dist.

Gtr. 2: w/ Rhy. Fig. 1, 7 times, simile
Gtr. 3: w/ Fill 1
Gtr. 1 tacet

E G6 F#11 Fmaj7#11 E

Gtr. 1

to say. His will to live ran

Gtr. 3: w/ Fill 2
Gtr. 1 tacet

E G6 F#11 Fmaj7#11

dim.

out, I heard some-bod-y turned to dust.

E G6 F#11 Fmaj7#11

Look-ing back at what he left, a list of plans and pho-to-graphs.

Fill 1

Gtr. 3 (elec.)

mf

w/ dist. & flanger

full

full

full

TAB

14 14 (14) 12 14

Fill 2

Gtr. 3

mf

w/ flanger

full

full

TAB

12 (12)

E G6 F#11 Fmaj7#11 E G6 F#11

Songs that nev - er will be sung -

Fmaj7#11 E G6 F#11 Fmaj7#11

these are the things - he won't get done. - The things he won't - get done. - I've

Gtr. 3: w/ Fill 3

Chorus

Gtr. 2 tacet
E5

G5 F#5 F5

seen the man - use the nee - dle. (Seen the need - le use - the man. - I've

End Rhy. Fig. 2

* Gtrs. 3 & 4
(elec.)
Rhy. Fig. 2

f
w/ dist.

2 2 2 X 5 5 5 X X X 4 4 4 X X X 3 3 3 X X

* Gtr. 3: w/ flanger off

Gtrs. 3 & 4: w/ Rhy. Fig. 2, 3 times, simile

E5 G5 F#5 F5

seen them crawl - from the cra - dle... To the gut - ter on - their hands. -

E5 G5 F#5 F5

fight a war, - but it's fa - tal. It's so hard - to un - der - stand. -

To Coda ⊕

E5 G5 F#5 F5

seen the man - use the nee - dle. Seen the nee - dle use - the man. -

(2.) Cryp - tic writ -

Fill 3
Gtr. 3

mf
w/ flanger

T
A
B

2 2 3 2 0 2 0 0

N.C.

Gtrs. 3 & 4

Gtr. 3

Gtr. 4 divisi

(cont. in slash)

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

Verse

E5

Gtrs. 3 & 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

Gtr. 3: w/ Fill 4

E G6 F#11 Fmaj7#11

2. Just one shot to say good-bye, one last taste to mourn and cry. Cry, cry.

Gtr. 1

mp

Gtr. 2 tacet

E

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

Gtr. 3: w/ Fill 5

E G6 F#11 Fmaj7#11

Scores and shoots, lights go dim. Just one shot to do him in. He

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile

Gtr. 1 tacet

E G6 F#11 Fmaj7#11 E G6 F#11

hangs his head and wonders why, why the monkey on ly lies. Lies,

Fill 4

Gtr. 3

mf w/ flanger

TAB

9-16

Fill 5

Gtr. 3

mf w/ flanger

full

1 1/2

full

TAB

12 15 12 15 17 (17) 15

Fmaj7#11 E G6 F#11 Fmaj7#11

lies. But pay — the pau - per, he did choose, — he hung — his head — in - side — the noose. —

D.S. al Coda

Gtr. 3: w/ Fill 6 E G6 F#11 E5

He hung his head in - side the noose, — oh. — I've

Gtr. 1

fdbk.

⊕ Coda

F#5 A5 G#5 G5 E5 G5

- ing on — the wall. — (The be - gin - ning of — the end. — I've seen my - self use the nee -

Gtrs. 3 & 4

Interlude
Double-Time Feel

Faster ♩ = 194
Gtrs. 3 & 4 tacet
N.C.
(strings) 4

F#5 F5 E5

dle. Seen the nee - dle in — my hand. —)

* accel. poco a poco

* next 4 meas.

Fill 6
Gtr. 3

mf grad. bend full steady gliss.

w/ flanger 1/2

TAB 12 (12) (12) 17 5

E5 N.C.

Gtr. 4

Rhy. Fig. 1

End Rhy. Fig. 1

* P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

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

* Ties apply when repeating as Rhy. Fig. 1.

E5 N.C.

Gtr. 4: w/ key: 1 fig. 1, 5 times
 E5 N.C. G5 N.C. F#5 N.C. F5 N.C. E5
 8va-----

* Adjacent string caught in bend.

The musical score consists of two systems. The first system contains five measures with the following chords: N.C., G5, N.C., F#5, and N.C., followed by a sixth measure with the chord F5. Above the staff, there are annotations: "8va" with a dashed line over the first measure, and "loco" above the third measure. The second system continues with various fret numbers (15, 12, 14, 17, 12, 15, 12, 14, 15, 12, 14, 12, 12, 14, 12, 12, 15, 12, 14, 12, 14, 14, 12, 12, 14) and techniques indicated by arrows and labels such as "full".

Chorus

Gtr. 3: w/ Rhy. Fill 7

N.C. E5 G5 A5 N.C. E5

I've seen the man use the needle. (Seen the needle use the man.)

Gtr. 4 Rhy. Fig. 2 End Rhy. Fig. 2

full full 15 14 (14) 12

(2 2 0) X X 5 3 X 7 6 X 3 2 3 2 3 2 5 2 0

Gtrs. 3 & 4: w/ Rhy. Fig. 2, 3 times

E5 G5 A5 N.C.

them crawl from the cradle. To the coffin

E5 G5 A5

fin on their fight a war, but its fate

N.C. E5 G5

tal. It's so hard to understand. my self

A5 N.C. E5

use the needle. Seen the needle in my hand.

Fill 7

Gtr. 3

(12)

TAB

Outro

Gtr. 4: w/ Rhy. Fig. 1, 4 times
N.C.

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

In my hand..

Gtr. 3

Rhy. Fig. 3

End Rhy. Fig. 3

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

(2/0) 5 4 2 5 5 4 2 4 5 4 2 3 2 3 2 3 5 5

Gtr. 3: w/ Rhy. Fig. 3, 3 times
N.C.

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

In my

N.C. G5 N.C. F#5 N.C. F5 N.C. Em

hand. In my

Gtr. 5 (elec.)

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

w/ dist.

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

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

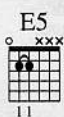
hand.

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

(5) 9 7 5 5 9 7 5 4 9 7 5 3 2 3 2 3 5 5

Words and Music by Dave Mustaine

Moderately ♩ = 97



G5

Rhy. Fig. 1

N.C.

E5 D5/E E5 D5/E
End Rhy. Fig. 1

§ Verse

Gtr. 4: w/ Fill 1, 3rd time
N.C. (G5)

1. A - non - y - mous - ist - ence, ren-dered use - less to man - kind.
2. In - vade the core - of souls _____ to wipe the lives a - way.
3. Hail to the pow - er age, _____ lest the vi - ral hour comes.

Rhy. Fig. 2

End Rhy. Fig. 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. The melody is written on a single staff with a treble clef. The second system contains the bass line, also in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. The bass line is written on a single staff with a bass clef. The lyrics 'The Rose Tree' are written below the bass line. The score is divided into four measures, each with a 'P.M.' (Piano Melody) marking. The first measure is marked with a 'P.M.' and a '5' (finger number). The second measure is marked with a 'P.M.' and a '4' (finger number). The third measure is marked with a 'P.M.' and a '3' (finger number). The fourth measure is marked with a 'P.M.' and a '2' (finger number). The score is written in a standard musical notation style, with notes, rests, and fingerings clearly indicated.

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Gtr. 2: w/ Rhy. Fig. 2, 3 times

(G5) (F#5) (F5) (E5)

De - stroy the log - ic vol - ume in the con - fines of the mind. _
 De - sign va - cant be - ings, wel - come the in - hu - man race. _
 Raise the flag of volt - age, bow to cir - cuit - ry un - known. _

Gtr. 1

P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _

5 4 3 2 (0 2) 0

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

(G5) (F#5) (F5) (E5)

En - massed and pur - pose - less, march - ing in a per - fect line. _
 En - crypt - ed hor - ror codes, di - rect - ive psy - che o - ver - write. _
 Kneel be - fore the pro - ces - sor, lords of stat - ic laugh.

P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _

5 4 3 2 0 2 0 2 0

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

(G5) (F#5) (F5) (E5) *To Coda* ⊕

Ne - o - neur - o tor - ture, men - tal melt - down, a hein - ous crime. _
 Pro - cess - ing brains to sub - pa - u - lum, de - lete and for - mat liv - ing drives. _
 E - lec - trons in sub - mis - sion, you must know who I am. _

P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _

5 4 3 2 0 2 0 2 0

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

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

N.C. G5 N.C. E5 D5/E E5 D5/E

Mas - ter - mind. _ *Spoken: I tell you what to think.* Mas - ter - mind. _ *Spoken: I tell you what you need.*

N.C. G5 N.C. E5 D5/E E5 D5/E

Mas - ter - mind. _ *Spoken: I tell you what to feel.* Mas - ter - mind. _

Interlude

E5 F5 E5 D5 E5 F5 B5 D5 D#5

Gtrs. 1 & 2

Rhy. Fig. 3

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

E5 F5 E5 D5 E5 F5 B5 D5 D#5

Gtr. 3 (dist.)

f P.S. full

Gtrs. 1 & 2

End Rhy. Fig. 3

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

Guitar Solo

F#5 E5 F#5 E#5/F# B5 A5/F# F#5 E5/F# C5 B5 A5 G5

8va

P.H.

full 1/2 full

4 4 4 (4) 2 14 12 13 15 14 11 12 11

Rhy. Fig. 4

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

E5 F5 E5 D5 E5 F5 B5 D5 D#5

14 14 14 12 13 12 15 16 12 14 12 14 (14) 12 14 14

E5 F5 E5 D5 E5 F5 B5 D5 D#5

12 12 (12) 2 0 0 3 0 2 0 2 0 2 0 2 0 2

E5 F5 E5 D5 E5 F5 B5 D5 D#5 *D.S. al Coda*

0 2 (4) (20) 12 15 12 13 14 12 14 12 15 12 15 17

steady gliss.

⊕ *Coda*

N.C.(E5) (D#5) (D5) (C#5) (D5) (D#5)

7 7 7 7 6 6 6 6 5 5 5 5 4 4 4 5 6

Gtrs. 1 & 2

(E5) (D#5) (D5) (C#5) (D5) (D#5)

I tell you what to think, I don't care what you thought.

9 8 7 6 5 4 6 7 8

7 7 7 7 6 6 6 6 5 5 5 5 4 4 4 5 6

(E5) (D#m) (Dsus4) (C#5) (D5) (D#5)

I tell you what to think, I don't care what you thought.

Gtr. 2
* Gtr. 1 divisi
Gtrs. 1 & 2

9 8/11 7/12 6 7 8

7 7 7 7 6/9 6/9 6/9 6/9 5/10 5/10 5/10 5/10 4 4 4 5 6

* Gtr. 2 to the right of slash in TAB.

(E5) (D#m) (Dsus4) (C#5) (E5)

I'll tell you what to get, I don't care, I don't care what you've

Gtr. 2
Gtr. 1 divisi
Gtrs. 1 & 2

9 8/11 7/12 6 6 6 6 6 9

7 7 7 7 6/9 6/9 6/9 6/9 5/10 5/10 5/10 5/10 4 4 4 4 4 7

Chorus

w/ Voc. ad lib.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
N.C.

G5 N.C. E5 D5/E E5 D5/E

got.
Mas - ter - mind. _

Spoken: I tell you what to think. Mas - ter - mind. _

Spoken: I tell you what you need.

N.C. G5 N.C. E5 D5/E E5 D5/E E5

Gtrs. 1 & 2

Mas - ter - mind. _ Spoken: I tell you what to feel. Mas - ter - mind. _ Spoken: Subject.

The Disintegrators

Words and Music by Dave Mustaine

Intro

Fast Rock ♩ = 147
Double-Time Feel

Free Time

Gtrs. 1 & 2
(dist.) C

D

N.C.

Intro guitar notation. Treble clef, 4/4 time. The melody consists of eighth and sixteenth notes. Chords C, D, and N.C. are indicated above the staff. Below the staff is a TAB section with fret numbers for strings T, A, B.

Verse

A Tempo

*Am

Verse guitar notation. Treble clef, 4/4 time. The melody is simple, with lyrics: "1. The slay - er's ar - rived on a". Chords *Am and D are indicated. A "grad. bend" is marked on the second measure. Below the staff is a TAB section with fret numbers. A "Riff A" and "End Riff A" are marked.

*Chords implied by bass.

Gtrs. 1 & 2: w/ Riff A, 7 times

Verse guitar notation. Treble clef, 4/4 time. The melody continues with lyrics: "black horse of steel. Trou - ble is com - ing, hell on two wheels. Hide in the shad - ows a - wait - ing de - feat, or live by the sword and choose to be free." Chords C6, D, and Am are indicated.

Gtr. 5: w/ Fill 1, 2nd time
F#m

A5 G#5 A5 N.C.

Verse guitar notation. Treble clef, 4/4 time. The melody continues with lyrics: "2. We say ret - ri - bu -". Chords A5, G#5, and N.C. are indicated. A "simile on repeat" marking is present. Below the staff is a TAB section with fret numbers.

Fill 1

Gtr. 5

Fill 1 guitar notation. Treble clef, 4/4 time. The melody is a short, fast sequence of notes. Chords F#m, A5, and N.C. are indicated. A "grad. bend" and "dim." marking are present. Below the staff is a TAB section with fret numbers.

F#5 A5 G#5 A5 N.C.

- tion. We say ven - geance is

F#5 A5 G#5 A5 N.C.

bliss. We say rev - o - lu -

F#5 A5 G#5 A5

- tion, with a cast i - ron

Pre-Chorus E5 D5 G5 N.C. A5 A#5 B5

fist. Com-ing down the road. Watch-ing ev - 'ry move.

Rhy. Fig. 1 P.M.

E5 D5 G5 N.C. A5 A#5 B5

Kick-ing in the door. Tak - ing what we choose.

End Rhy. Fig. 1

P.M. - - - - -

Chorus E5 D G5 D G5 D A/C# F#5 C#(b5)

An - ar - chy's com - ing to town, a

Rhy. Fig. 2

P.M. - - - - -

Riff B

Gtr. 3 (dist.) 8va

p

Gtr. 4 (dist.) divisi

C C(#4) C5 E5 D G5 D G5 D

fier - y in - vad - er. Burn - ing it down to the

End Rhy. Fig. 2

P.M. - - - - -

16 Count

Gtrs. 3 & 4 tacet

A/C# F#5 C#(b5) C

ground, the Dis - in - te - gra - tors. —

P.M. — — — — —

8va — — — — — End Riff B

15 17

Guitar Solo

Gtrs. 1 & 2: w/ Riff A, 8 times

Gtr. 5
(dist.)

Am

Gr. 3
(dist.)

Am C6

f

3

1 3 4 5 5 5 5 5 5 5 5 5 5 5 | 5 6 5 8 5 8 7 6 7 8 9 5 6 7 5

The musical notation for the guitar solo in "The Sound of Silence" is shown. The top staff is in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The solo begins with a D major chord, followed by an Am chord. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff, a sequence of fret numbers is provided for each note, with a 1/2 note value indicated for the first measure.

D.S. al Coda

The musical score consists of two staves. The top staff is a single melodic line in treble clef. It begins with a C6 chord, followed by a D chord (marked '8va' for an octave higher), and then an Am chord. The melody includes a 'loco' section marked with a sharp sign. The bottom staff shows fret numbers for the left hand, including 12, 14, 19, 17, 15, 13, 11, 12, 11, and 15. Arrows indicate fingerings and bends, such as 'grad. bend 1 1/2' and 'grad. release 1'. A 'full' bend is also indicated.

⊕ Coda

Gtrs. A5

1 & 2

Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

G
⑥
3fr

A5

N.C.

A5

N.C.

A5

N.C.

A5

N.C.

Gtr. 3

(cont. in notation)

End Rhy. Fig. 3

Gtr. 5

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5

G5

N.C.

A5

A#5

B5

E5

D5

8va

G5

N.C.

A5

A#5

B5

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 3/4 times
Gtrs. 3 & 4: w/ Riff B
Gtr. 5: w/ Fill 2
E5 D G5

Gtr. 5: w/ Fill 3
E5

D G5 D G5 D A/C# F#5 C#(b5) C C(#4) C5

Burn - ing _ it down _ _ _ to the ground, the Dis - in - te - gra - tors. _

A/C# F#5 C#(b5)C Gtr. 3, 4 & 5 tacet

ground, the Dis - in - te - gra - tors. ___

8va

Gtrs. 1 & 2

P.H. grad. bend full

f

full

4

3

Fill 3
Gtr. 5

mp
full
dim.
full

T
A
B

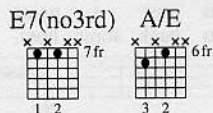
12
14

12
14

44

I'll Get Even

Words and Music by Dave Mustaine, David Ellefson, Marty Friedman and Brian Howe



Intro

Moderately Fast ♩ = 120

Gtr. 1 (slight dist.) *mp* E7(no3rd) A/E

Gtr. 2 *mp* E7 N.C. A

Rhy. Fig. 1

End Rhy. Fig. 1

let ring — — — let ring — — —

mf w/ tremolo

TAB

* Organ arr. for gtr.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Em7 N.C. A

1. I'm lone - ly — and a - ban - doned. Washed up, left for dead.
2. I'm bit - ter — and I'm twist - ed. I have-n't slept in days.

Em7 N.C. A

I'm lost in - side the des - ert of ev - 'ry word you
I'm lone - ly and I'm an - gry. I can't make it go

Em7 N.C.

said. — Like a nu - cle - ar — re - act - or or T. — N. T., I'm
a - way. I'm like a bomb that's tick - ing. I got voic - es in — my head. I

Gtr. 4: w/ Fill 1, 2nd time

A Em7

think - ing 'bout the times — when you lied to me. All the in - u - en - do,
got a doll — with need - les, and wish - ing you were dead. I'll get you back — some-how. — That's

Fill 1

Gtr. 4 (dist.)

w/ wah-wah fdbk.

full

TAB

14 (14)

N.C. A

caught up on — your hook. I was just a name in your lit - tle black — book. Oh!
 what I'm gon - na do. Get you back some - how. Your night - mare com - ing true. Oh!

Pre-Chorus

N.C.

Gr. 1 Riff A

mf
w/ dist.

End Riff A

Gr. 1: w/ Riff A, 3 times

In your lit - tle black — book. ——— Oh!

Gr. 3 (dist.)

Chorus

N.C.

Ah, ——— I'll get

* Gtrs. 1 & 3 Rhy. Fig. 2

End Rhy. Fig. 2

fdbk.

pitch: D

* Gtr. 3: w/ clean tone

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 2 times

e - ven with you. ——— Ah, ——— I'll get

e - ven with you. ____ E - ven with you. ____

Gtrs. 1 & 3

⊕ Coda

Pre-Chorus

Gtr. 1: w/ Riff A, 2 times
N.C.

It's com-ing true. ____

Gtr. 3 *8va*

w/ dist.
* fdbk.

X

* Microphonic fdbk., not caused by string vibration.

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 5 times
N.C.

Ah, ____ I'll get e - ven with you. ____

Ah, ____ that's what I'm gon - na do. ____

Gon - na get e - ven with you. Ah, ____ I'll get

e - ven with you. ____ E - ven with you. ____ E - ven with you. ____

Gtrs. 1 & 3

w/ dist.

Bridge

Gtr. 4: w/ Fill 2

G5 A5 F#5 G5 B5 E5 B5 Bb5 A5 E7#9

You

N.C. A7 Bb5A5 Bb5A5 E7#9

bet-ter look be-hind you, 'cause there I'm gon-na be. I'll be

N.C. A7 Bb5 A5 Bb5 A5

stand-ing in the shad-ows with who I used to be.

Fill 2
Gtr. 4

f
w/ wah-wah

1/2 full full

TAB

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

F#7#9

N.C.

B7

C5 B5 C5 B5

He's slight-ly schiz-o-phren-ic. Me and me and me and me a-gree.

Gtr. 4

fdbk.

w/ bar

w/ bar

+1 1/2

+1

-1 1/2

-1

Pre-Chorus

Gtr. 1: w/ Riff A, 4 times
N.C.

F#7#9

N.C.

B7

A7

That you are gon-na pay — for what you did to me. — Ah, —

Gtr. 4

fdbk.

w/ bar

w/ bar

w/ bar

* fdbk.

+1 1/2

+1/2

-1 1/2

-2 1/2

* w/ wide chorus modulation;
let sustain next 8 meas.

Rhy. Fig. 3 Gtrs. 1 & 3

TAB

1. 2.

Gtr. 3: w/ Rhy. Fig. 2, 2 times
N.C.

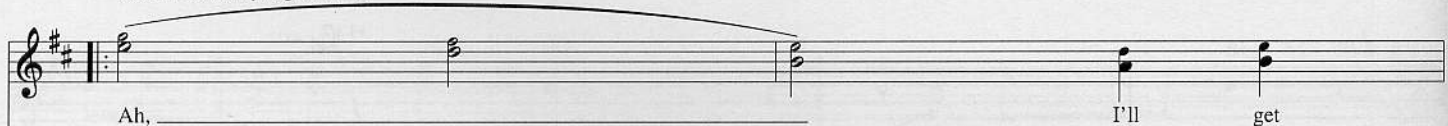


Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 4 times
N.C.

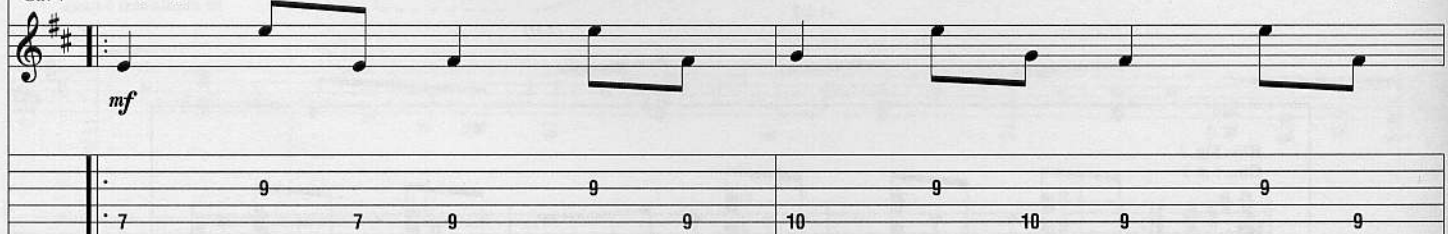


Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times



Gtr. 4 Rhy. Fig. 4

End Rhy. Fig. 4



Gtr. 4: w/ Rhy. Fig. 4, till fade

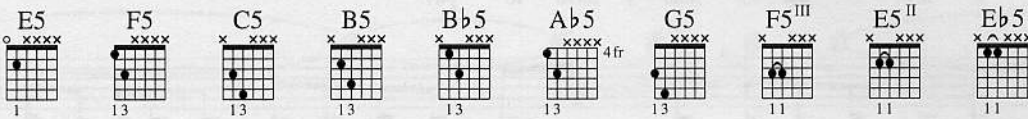


Repeat and Fade



Sin

Words and Music by Dave Mustaine, David Ellefson and Nick Menza



Intro

Moderately Fast ♩ = 126

Gtr. 1 (dist.) E5 A G Gtr. 1 tacet E5 A G E5
Gtrs. 2 & 3

mf w/ tremolo *ff* let ring - - - let ring - - - let ring - - - let ring - - -

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

*Key signature denotes E Dorian.

* Gtr. 1 A G E5 A G Gtr. 1 tacet E5 A G
Gtrs. 2 & 3 divisi let ring - - - let ring - - - let ring - - - let ring - - -

* w/ slide

TAB: 9 14 12 9 0 0 5 4 3 2 0 0 5 4 3 2 0 0 5 4 3 2

Verse

E5 D5 E5 A G E5 D5

1. He had an un - fa - mil - iar face. Com - plete life in
2. I'm not one to be for - got. Spoiled rot - ten,

Gtrs. 2 & 3 P.M. - - - - - let ring - - - let ring - - - let ring - - - let ring - - -

E5 A G E5 D5 E5 A G

dis - ar - ray. A sim - ple man, - pow - er drunk. No
so they say. Once burned, for - ev - er marked.

let ring - - - let ring - - - let ring - - - let ring - - -

TAB: 2 2 2 2 2 7 9 0 5 4 3 2 9 0 5 4 3 2 3 5 4 3 2 3 5 4 3 2 3 5 4 3 2

Chorus

E5 A G E5 A G E5 F#5 G5 F#5

wor - ries _ of liv-ing, no more an - y - thing. _ } Deep in - side, I've

Hurt by just a few, but so man - y have to pay. }

let ring _ _ _ let ring _ _ _ let ring _ _ _ let ring _ _ _ P.M. _ _ _ _ P.M. _ _ _ _

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

G5 F#5 F5 Bb5 C5 N.C. E5 F#5 G5 F#5 G5 F#5 Ab5 G5 Ab5 G5

seen it rise. Ac - tions pro - gress _ to no end.

P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _

5 4 3 3 5 5 2 2 2 2 4 5 X 4 5 4 2 6 5 6 5

To Coda

Gtr. 4: w/ Fill 1, 2nd time

N.C. E5 F#5 G5 F#5 G5 F#5 F5 Bb5 C5 N.C. E5 F#5 G5 F#5 G5 F#5 Ab5

Mir - ror, mir - ror please look in - side. Do you see the rea - sons that we sin?

P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _ P.M. _ _ _ _ (cont. in slash)

2 2 2 4 5 X 4 5 4 3 3 5 5 2 2 2 4 5 X 4 5 4 2 6

Fill 1

Gtr. 4

f

full

16 15

TAB

Guitar Solo

E5 F5 Rhy. Fig. 1 E5 F5 E5 F5 C5 B5 Bb5 Ab5 G5 E5 F5 E5 F5

Gtrs. 2 & 3 P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 4 (dist.)

full 13 12 full 13 12 full 13 12

E5 F5 F5 III E5 II Eb5 Gtr. 4 tacet E5 A G

End Rhy. Fig. 1 (cont. in notation)

Gtr. 1 Gtrs. 2 & 3 divisi

let ring let ring

0 5 4 3 2

Coda

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times E5 F5 E5 F5 E5 F5 C5 B5 Bb5 Ab5 G5 E5 F5 E5 F5

Gtr. 4 hold bend w/ bar full 16 16 slack

E5 F5 E5 F5 Eb5 E5 F5 E5 F5 E5 F5 C5 B5 Bb5 Ab5 G5 15ma loco 15ma

w/ bar 12 9 12 10 11 w/ bar full w/ bar P.H. full 1/2 P.H. -1 pitch: C Bb

15ma loco 8va 3 3 3 3

P.H. 10 10 18 16 13 16 13 18 16 13 16 13 18 16 13 16 13

Gtr. 5
(diet) N.C.

Gtrs. 2 & 3

Fill 2
Gtr. 4

Brok - en fin - ger nails dig - ging in, scratch my face.

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

0 0 0 0 7 8 7 0 0 0 0 5 7 6 0 0 0 0 5 6 7 0 0 0 0 5 6 8

N.C.(E5) E5 F5 E5 N.C.(E5) A5 E5 D#5 N.C.(E5) A5 Bb5 B5 N.C.(E5) A5 Bb5 F5

Ner - vous, like a cat. Gon - na jump through my skin.

Rhy. Fig. 2 End Rhy. Fig. 2

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

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

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 2 3/4 times

N.C.(E5) E5 F5 E5 N.C.(E5) A5 E5 D#5 N.C.(E5) A5 Bb5 B5 N.C.(E5) A5 Bb5 F5

Shad - ows on the wall stretch - ing out, grope for me.

N.C. E5 F5 E5 N.C. A5 E5 D#5 N.C. A5 Bb5 B5 N.C. A5 Bb F5

(Rea - sons.) Deep in me. (Rea - sons.) Let me be. (Rea - sons.) Let me bleed. (Rea - sons.) Set me free.

N.C. E5 F5 E5 N.C. A5 E5 D#5 N.C. A5 Bb5 B5

(Rea - sons.) Set me free. (Rea - sons.) Set me free. (Rea - sons.) Set me free.

N.C. A G E5

(Rea - sons.) The rea - sons that we sin.

Gtrs. 2 & 3

P.M.

0 0 0 0 5 4 3 2 0

Words and Music by Dave Mustaine

E \flat 5 G5 D5 G5^{type2} B \flat 5 A5

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

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Free Time

N.C.

**Gtrs. 3 (dist.)
& 4

Free Time

(gong)

Gtr. 2 (dist.) // *mp* w/ slide Eb5 G5*

Gtr. 1 (dist.) *mp* w/ slide & heavy reverb

N.C.

Rhy. Fig. 1
**Gtrs. 3 (dist.)
& 4

mf

P.M. - - - -

TAB

. 4 4 4 3 . 0 0 0

**Gtr. 4: elec. sitar arr. for gtr.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Below the staff, there are four measures of figured bass notation, each corresponding to a measure of the melody. The figures are: 1 0 1 0 1 0 3 0, 4 0 4 0 4 0 3 0, 6 0 6 0 6 0 6 0, and 4 0 4 0 4 0 3 0. The melody consists of eighth and sixteenth notes, with some measures containing beamed eighth notes. The figured bass notation uses numbers 0, 1, 3, 4, and 6, which correspond to the notes C, D, E, F, and G respectively in the key of B-flat.

1.

P.M.

P.M. P.M.

P.M.

1 1 1 3 0 0 0 4 4 4 3 0 6 0 0 6 6 8 4 0 0 0 0 0 0

[illegible]

Gtr. 4

4 4 4 3

1. There's a
3. (I)

End Rhy. Fig. 1

P.M.

Verse

Gtrs. 3, 4 & 5: w/ Rhy. Fig. 1

N.C.

se - cret place — I like to go. —
hide from those — that try to find me. Ev - 'ry —

Gtr. 2: w/ Fill 4, 3rd time

one is there, — but their face don't show. —
Scar - y things, — that's right be - hind — me.

Gtr. 2: w/ Fill 2, 1st time

If you get in - side — you can't — get out. —
I lost my - self — I must — con - fess. —

To Coda 1

Bb5

There's no com - ing back, — I hear them shout.
I can't ex - plain — how I got in this mess.

Fill 1

Gtr. 2

mf w/ slide

TAB

Fill 2

Gtr. 2

mf w/ slide

TAB

Fill 4

Gtr. 2

mf w/ slide

TAB

Bb5 C5 G5 F5 Eb5 D5 N.C.

Oh. _____ Oh. _____ Oh. _____

Gtr. 2

mf
w/ slide

Fretboard diagram for guitar 2:

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

Chorus

Gtr. 2 tacet

N.C.

Wel - come to my hide - a - way, my se - cret place. _

Riff A

Gtrs. 3 & 5

Gtr. 6
divisi

Fretboard diagram for guitars 3, 5, and 6:

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

How I _____ ar - rived _____ I can't _____ ex-plain.

Fretboard diagram for guitars 3, 5, and 6:

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

Rhy. Fill 1 Gtrs. 3 & 5

Gtrs. 3 & 5

Gtr. 6
divisi

P.M. -----

TAB

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

You're wel-come too, — if you want to stay.

To Coda 2 ⊕

D.S. al Coda 1

Gr. 2: w/ Fill 3

End Riff A

2. There's a

But ev - 'ry - one — just runs — a - way. —

⊕ Coda 1

Bridge

Bb5 C5

G5

F5

C5

Eb5

Let — me in, — get — me out. — Can't — do more —

— than twist — and shout. — Lost — my soul — with - out — a trace. — Found it a - gain —

mp

w/ slide

fdbk.

TAB

19 10

12 12

(12 12)

Fill 3

Gr. 2

mp

w/ slide

fdbk.

TAB

19 10

12 12

(12 12)

G5 F5 C5 Eb5

in my se-cret place. Let me in, get me out. Can't do more

P.M. -----

(8) 8 8 8 8 8 8 5 3 5 8

D5 Ab5 G5 F5 Eb5 D5

than twist and shout. Lost my soul with-out a trace, in dis-grace.

(Gtr. 5: cont. in slash)

(8) 7 6 6 5 3 8 7 6

*Gtr 3: no tie.

Guitar Solo

Gtr. 5 tacet
N.C.

D5

Gtr. 6

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

5 5 5 5 5 5 3 5 5 5 5 5 5 3 X 3 5 1/2 5 5 3 5 3 3 0 3 3 5

Gtr. 3

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

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

[illegible]

⊕ *Coda 2*

My se - cret place. (There's a se - cret place. —

Gtrs. 3 & 5

Gtr. 2

Gtr. 6 *divisi*

mp

w/ slide

18 17 15 15 16

(6) 6 7 3 5

(4) 5 4 5 5 3 3

My se-cret place. There's a se-cret place. I like to go. My se-cret place. There's a

8va

(16) 18 17 15 15 (15) 13

se - cret place. — Just run a - way. —

8va

18 17 15 15 16 (16) 18 (18) 17 (17)

Gtrs. 3, 5 & 6: w/ Rhy. Fill 2

Outro

Gtr. 2 tacet

G5

G5 type2

My se - cret place. —

8va

15 15 (15) 13

Gtrs. 3 & 5

P.M. P.M.

(5) 6 5 8 3 5 8 7

Bb5 G5 type2

Bb5 G5 type2

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

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

Bb5 G5 type2

Bb5 A5

G5 type2

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

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

Rhy. Fill 2

Gtrs. 3 & 5

Gtr. 6 divisi

T	(6)	5	6	7	3
A	(4)	5	4	5	5
B		5	4	5	5

Words and Music by Dave Mustaine

Intro
Moderately ♩ = 102

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

E5 A5 A#5 B5 E5 N.C. E5 N.C.

We the peo - ple, point _ our fin - gers, blame and won - der why. _
The an-swer's plain to see, _ no - bod - y, _ wants to try.

[illegible]

The Chorus
N.C.(F#m)

Hey, hey, ___ hey. ___

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

1.
E5 A5 A#5 B5 E5 A5 A#5 G5

P.M. P.M. P.M. P.M.
(cont. in slash, 2nd time)

Ooh, _____ there's no re - cess, — and no rules in — the school of life.

Gtr. 3 (clean) **Riff A** End Riff A

ff
w/ tremolo
let ring throughout

7 9 9 7 9 8 9 9 | 5 5 7 7 7 5 7 5 | 0 1 2 1 3 1 0 | 0 7 6 8 7 8 6 0

Gtr. 3: w/ Riff A
 E5 G5 C5 A5

If — you lis - ten — ver - y close - ly, — you'll see what it's like. — Have cool will

Guitar Solo

Gtr. 3 tacet

E5^{VII}

Rhy. Fig. 3

D5^V

E5^{VII}

G5^V

E5^{VII}

D5^V

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

E5

D5

E5

G5

E5

D5

trav - el. _____

Gtr. 4 (dist.)

ff

grad. bend

hold bend

let ring

grad. bend

1 1/2

E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5

hold bend

full full full

12 15 12 14 (14) (14) 15 15 14 (14) 12 (12) 12 12 12 13 14 14 16 12 12 14 15 14 12 14 15 14 12

Harmonica Solo

Gtrs. 1 & 2: w/ Riff B

Gtr. 4: w/ Fill 1

Gtr. 5 (dist.)

mf

w/ slide

17 19

19

(19)

17

15 17

(17)

14

16 15

16 15

16

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 4 times

Gtr. 5 tacet

Gtr. 3

E5

D5

E5

G5

E5

D5

E5

D5

E5

G5

E5

D5

f semi-harm.

steady gliss.

full

full

full

full

full

(2)

1 2

tr

(1 2) 2

2

16

(4)

0

Fill 1

Gtr. 4

ff

14

TAB

TAB

TAB

TAB

TAB

TAB

TAB

TAB

TAB

TAB

TAB

TAB

TAB

E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5

3 0 2 3 5 2 3 5 2 12 13 12 10 12 10 9 10 9 5 9 6 9 10 9 6 8 6 5 7 5 3 5 3

Harmonica Solo

Gtrs. 1 & 2: w/ Riff B, 4 times
N.C.

Gtr. 5

mf
w/ slide

11 12 11 (11) 9 (9) 15 16 15 15 18 19

Gtr. 3

p

full

15ma

mf

fdbk. full

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

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 3/4 times, simile
Gtr. 3: w/ Riff A, 3 3/4 times
Gtr. 5: w/ Fill 2

E5 G5 C5

Ooh, there's no re-cess, and no rules in the

A5 E5 G5

school of life. If you lis-ten ver-y

Riff B

Gtrs. 1 & 2

play 4 times

TAB

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

Fill 2

Gtr. 5

w/ slide

TAB

21 21 21 21 21 21 21 21 21 21 21 21

*Les Paul style electronics, set neck pickup vol. to zero. Flick pickup selector in rhythm.

C5 A5 E5

close - ly, _____ you'll see what it's like. _____ Tell my _____

G5 C5 A5

self it _____ ain't true, they just can-not see. _____

Gtr. 5

mf w/ slide fdbk.

19 19 17 0 11 12 (12) 14 (14)

E5 G5 C5

But grown up _____ or sewn up, _____ the _____ med-i-cine's worse _____ than

8va

(14) 12 14 15 (15) 14 (14) 12 12 12 12 14 15

Gtr. 3: w/ Riff C A5

A ⑤ open

Gtrs. 1 & 2

P.M.

the dis - ease. Ah, _____ have cool _____ will

8va

(15) 17

Riff C Gtr. 3

let ring throughout

TAB

7 6 8 7 8 6 8 7 8 6 7 8 6 8

0 7 6 8 7 8 6 8 7 8 6 7 8 6 8

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times

Gtr. 5 tacet

trav - el, _____ ow.

E5 A5 A#5 B5

Here we go. Have cool will trav-el. Have

E5 A5 A#5 G5 E5 A5 A#5 B5 E5 A5 A#5 G5

Gtr. 4

8va

loco

full 19 22 full 19 22 full 19 22 full 19 22 1/4 19 (19) 14

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st meas. only

E5 A5 A#5 B5 A5 A#5 B5

cool, _____ will trav - el. _____

grad. bend hold bend

full (14) 14 14 14 14 14 14 14 14

Free Time

Gtrs. 1 & 2

A5^v A#5 B5 A5^v A#5

w/ bar fdbk.

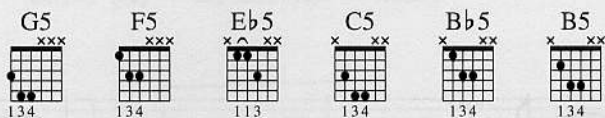
(14) 7 (7) (7) (7)

pitch: A

*w/ misc. fdbk.

She - Wolf

Words and Music by Dave Mustaine



Intro

Fast Rock ♩ = 168

Gtrs. 1 & 2 (dist.) N.C.(E5)
Riff A

Intro Riff A musical notation. The guitar part is marked with a forte (f) dynamic and a P.M. (Palm Mute) instruction. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown with a treble clef and a 4/4 time signature. The bass part is shown with a bass clef and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic and a P.M. (Palm Mute) instruction. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown with a treble clef and a 4/4 time signature. The bass part is shown with a bass clef and a 4/4 time signature.

End Riff A

Verse

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(E5)

Grtr. 3: w/ Fill 1

Verse musical notation. The guitar part is marked with a 3-measure triplet and a fill. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown with a treble clef and a 4/4 time signature. The bass part is shown with a bass clef and a 4/4 time signature. The guitar part is marked with a 3-measure triplet and a fill. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown with a treble clef and a 4/4 time signature. The bass part is shown with a bass clef and a 4/4 time signature.

Fill 1

Grtr. 3 (dist.)

Fill 1 musical notation. The guitar part is marked with a 3-measure triplet and a fill. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown with a treble clef and a 4/4 time signature. The bass part is shown with a bass clef and a 4/4 time signature. The guitar part is marked with a 3-measure triplet and a fill. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown with a treble clef and a 4/4 time signature. The bass part is shown with a bass clef and a 4/4 time signature.

Cm C5 Bb B5 C5 Bb5 B5 C5 Gtr. 3: w/ Fill 2

Wick - ed - temp - tress knows how to please.

Gtrs. 1 & 2 Rhy. Fig. 1

let ring - - - - - P.M. - - - - - P.M. - - - - -

Bb5 B5 C5 Bb5 B5 C5

The

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

Cm C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5 B5 Bb5

priest - ess - roars, "Get down on your knees." Ah! - - - - -

let ring - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M.

End Rhy. Fig. 1

Fill 2 Gtr. 3

mp w/ bar

+1/2 +1 1/2 +1

TAB 0 (0) 0 (0) (0) (0)

Verse

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(E5)

2. The rite of the pray - ing man - tis. Kiss the

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Cm

bones of the en - chant - ress. Spell - bound - search-

Gtr. 3

mf

16 16 16 16 16 16 16 16 14 14 12 14 12 14 12 15 (15)

full

C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5

- ing through the night. A

8va

full

10 10 10 10 (10) 10 (10) 16

* Top str. caught under bend finger.

Cm

C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5 B5 Bb5

howl - ing man sur - ren - ders the fight, the fight.

8va

loco

1/2

(16) 10 8 10 8 10 8 10 10 (10) 8 10 8 10

Gtr. 3 tacet
G5
Rhy. Fig. 2

§ Chorus

F5

E♭5

C5
End Rhy. Fig. 2

B♭5

Gtrs.
1 & 2 //



Gtr. 4
(dist.)

Riff B

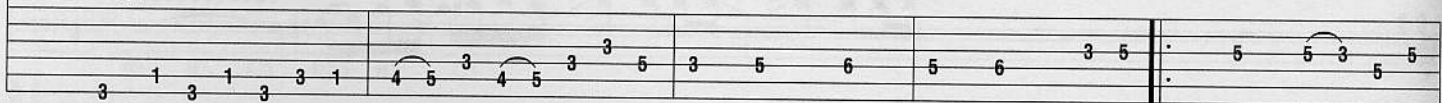
mf

P.M.

End Riff B

* Gtr. 4

Gtr. 5 (dist.)
divisi



* 1st time only

Gtr. 4 tacet

F5

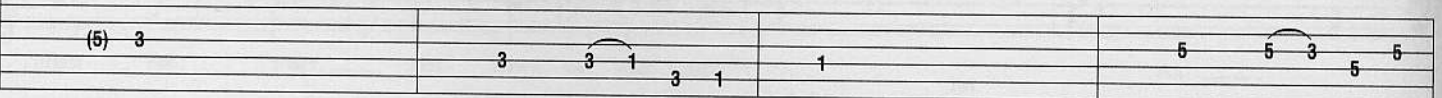
E♭5

C5

B♭5



Gtr. 5



1.

2.

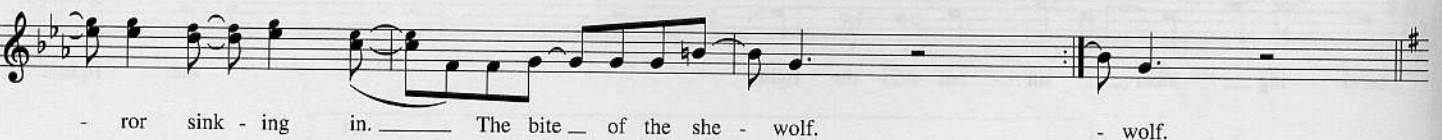
F5

G5

D E♭ D C B♭ C5
5fr 6fr 5fr 3fr 6fr

To Coda ⊕

D E♭ D C B♭
5fr 6fr 5fr 3fr 6fr



Verse

Gtrs. 1 & 2: w/ Riff A, 2 times

Gtr. 5 tacet

N.C.(E5)

3. My de - sires of flesh o - bey me. The

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Cm

C5 Bb5 B5

li - on - ess will en - slave me. An - oth - er heart beat than my

C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5 N.C.

own.

Gtr. 3

w/ wah-wah

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

Cm C5 Bb5 B5 C5 Bb5 B5 C5

The sound of claws on cob - ble - stone,

* 15ma

fdbk. w/ bar

(3) (3) 5 3 3 3 3 3 3 (3)

* Microphonic fdbk., not caused by string vibration.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 4: w/ Riff B

Gtr. 3 tacet

D.S. al Coda
(take repeat)

Bb5 B5 C5 B5 Bb5 G5 F5 Eb5 C5

I stoned.

loco

w/ bar
+1 1/2

+1/2

14 (14) (14)

⊕ Coda
Bridge

C5

Be - ware what stalks you in the night. Be - ware the she -

Gtrs. 1 & 2

P.M.

Ab5

- wolf and her bite. Her mys - tic lips tell on - ly lies.

G5

P.M.

Bb5

B5

C5

Be - ware what stalks

P.M.

Bb5

Ab5

you in the night. Be - ware the she - wolf and her bite.

P.M.

Her hid - den will to kill in dis - guise.

Gtr. 3

P.M. P.M.

Guitar Solo

Bb5

Riff C

Rhy. Fig. 3

P.M. P.M.

Ab5 G5 Bb5 B5 C5

Gtr. 4

Gtr. 3 divisi

* End Riff C

End Rhy. Fig. 3

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

† Gtr. 3 to the right of slash in TAB.

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff C

Gtr. 4

B \flat 5

A \flat 5 G5 B \flat 5 B5 C5

Gtr. 5: w/ Riff D, 3rd time

B \flat 5 A \flat 5 G5 B5 C5
play 4 times *

Gtr. 3

play 4 times *

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. play 4 times *

* Notes are tied 1st 3 times only.

Riff D
Gtr. 5

* **

* Note is tied from repeat, not played 1st time.

** Note is tied 1st time only.

Gtrs.
1 & 2

Bb5

Ab5

G5

Gtr. 4

Staff 1: Gtr. 4 (Treble clef, key of Bb)

Staff 2: Fingering for Gtr. 4 (6 strings)

Staff 3: Fingering for Gtr. 4 (5 strings)

Gtr. 3

Staff 1: Gtr. 3 (Treble clef, key of Bb)

Staff 2: Fingering for Gtr. 3 (6 strings)

Staff 3: Fingering for Gtr. 3 (5 strings)

1. B5 C5 P.M.

2. B5 C5 P.M.

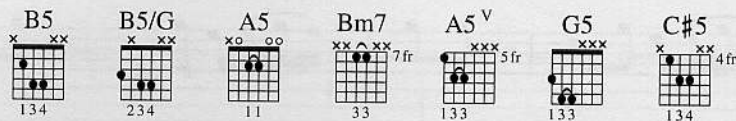
Staff 1: Gtr. 4 (Treble clef, key of Bb)

Staff 2: Fingering for Gtr. 4 (6 strings)

Staff 3: Fingering for Gtr. 4 (5 strings)

Vortex

Words and Music by Dave Mustaine



Intro
Fast Rock ♩ = 180

B5

Gtr. 2 (dist.)

Gtr. 1 (dist.) **Riff A**

(fdbk. and effects)

approx. 4 sec.

TAB

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

TAB

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

N.C.

(cont. in notation) Gtrs. 1 & 2

End Riff A **Riff B**

End Riff B

P.M.

TAB

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

Gtr. 1: w/ Riff A
B5
Rhy. Fig. 1

Gtr. 2 //

B5/G

//

A5

//

B5

//

Gtrs. 1 & 2: w/ Riff B
N.C.

End Rhy. Fig. 1

TAB

-	-	-	-	-	-	-	-
---	---	---	---	---	---	---	---

Verse

B5 D5 G5 F#5 F5

1. In - ter - nal com - bus - tion,
2. As me - di - e - val as Mer - lin,

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

B5 D5 G5 F#5 F5

mul - ti - ple per - son - al i - ties.
a pact for pow - er was made.

End Rhy. Fig. 2

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

B5 D5 G5 F#5 F5 B5

Lu - ci - fer Ter - ror in - side of me,
in tran - si - tion.

It's time, a mask of

D5 G5 F#5 F5

si - lent ag - o - ny.
time the price was paid.

Curse the fall - ing rain.
Scorch - ing the do - main.

Chorus

Gtr. 1: w/ Riff A

Gtr. 2: w/ Rhy. Fig. 1

B5

B5/G

A5

The vor - tex of pain.

1.

Gtrs. 1 & 2: w/ Riff B
N.C.

2.

B5

Bridge
Half-Time Feel
N.C.

N.C.

Gtrs. 1 & 2

Rhy. Fig. 3

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

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

A tel - es -

Bb5 F5

- tic mes - sage writ - ten in tor - ment.

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

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

N.C.

B5

Howl out dirg - es like the horns of Jer - i cho. Dis -

End Rhy. Fig. 3

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

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

Gtrs. 1 & 2: w/ Rhy. Fig. 3

N.C.

3

tort - ed fac - es rr - ris - ing in rage.

Bb5 3 F5 N.C. 3

Walls of pur - ga - to - ry tum - ble down. End - less

Interlude

End Half-Time Feel

Bb5 N.C.(B5) (D5)

death. (Whispered:) The jewels of a crown.

Gtrs. 1 & 2

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

(G5) F#5 F5

Guitar Solo

B5 B A *Bm7

⑤ ⑤ ⑤

2fr open open 2fr open

Rhy. Fig. 4

Gtrs. 1 & 2

play 4 times Gtr. 3 (dist.)

mf

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

B5 B A Bm7

⑤ ⑤ ⑤

2fr open open 2fr open

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

* Bass plays root.

B5 E A5^V G5 E G5 A5^V A B A

⑥ ⑥ ⑥ ⑤ ⑤ ⑤

open open open 2fr open

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4

B5 Bm7

full full

1/4

P.M. P.M.

B5 Bm7 B5 Bm7

1/2 1/2

7 9 (9) 7 9 9 10 9 7 9 7 10 7 12 7 10 7 9 7 10 7 7 10 7 9 7 10 7

B5 N.C. A5^v G5 N.C. G5 A5^v N.C.

full full full full full

8 7 10 7 10 9 7 9 9 7 (7) (7) 11 10 12 10 11 12 10 11 12 12 12 12 12 12 (12) 12 10

C#5 G# G5 C# E C#5 C# G5 C# E C#5

Gtrs. 1 & 2

4fr 4fr 7fr 4fr 4fr 7fr

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

8va

full full 1/2

12 (12) 9 9 9 16 21 17 16 17 13 14 12 14 13 12 (12) 14

C# G5 C# E C#5 C# G5 A5^v

4fr 4fr 7fr 4fr

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

hold bend hold bend

full 1/2 1 1/2 1/4 full

(14) 14 (14) 12 14 (14) 14 (14) 12 14 (14) 12 11 (11) 14

Gtrs. 1 & 2; w/ Rhy. Fig. 4, 1st 7 meas.
B5

loco

Bm7

3 P.M. — — P.M. — — P.H. 3 P.M. — — 3 P.M. — —

9 10 9 7 9 9 9 10 9 7 9 9 9 10 9 7 9 9 9 (9)

B5

Bm7

8va

6 7 9 9 10 12 14 15 17 15 14 15 14 16 14 15 17 14 17 14 16 17 14 17 full 14 17 full 14 17 full

B5

8va

Bm7

hold bend hold bend

full full

17 20 17 20 19 22 19 19 19 19 22 (22) 19 22 19 22 22 19 22 22 19 22 22 full 22 19

B5

8va

N.C.

A5

G5

N.C.

C5

Bb5

6

full

18 24 19 23 22 19 21 22 19 21 21 (21) 19 21 19 21 19 19 22 21 22 19 20 19 20 21 22 20 22 19 19 22

Gtrs. 1 & 2

P.M. — — — — P.M.

0 3 3 3 1

Outro

Gtr. 3: w/ Fill 1, 1st time

N.C.

Gtrs. 1 & 2

Rhy. Fig. 5

Gtr. 4: w/ Fill 2

Gtrs. 1 & 2: w/ Rhy Fig. 5, 2 times

Gtr. 4: w/ Fill 2

Gtr. 1: w/ Rhy. Fig. 1

Fill 1

Gtr. 3

Fill 2

Gtr. 4 (dist.)

* Play 1st & last time only.

FFF

Words and Music by Dave Mustaine, David Ellefson, Marty Friedman and Nick Menza

Intro

Fast Rock ♩ = 186
Double-Time Feel

Gtrs. 1 & 2 (dist.) B5 Rhy. Fig. 1 B5/G B5 B5/G

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

T.A.B. 4 4 0 4 4 0 4 4 2 4 4 2 4 4 2 4 4 2

B5 B5/G A5

P.M. P.M.

T.A.B. 4 4 0 4 4 0 4 4 2 4 4 2 4 4 2 4 4 2

Verse F#5 B5 D5 G5

End Rhy. Fig. 1

1. Look-ing for — a cure with -
2. Cry for ab - so - lu - tion, it's

Rhy. Fig. 2

P.S. P.M. P.M. P.M.

T.A.B. 4 4 0 4 4 0 4 4 2 4 4 2 4 4 2 4 4 2

B5 G5 N.C. B5

in the hu - man race. E - lim - i - nate — the poor,
not the end for me. A last min - ute par - don,

P.M. — — — — —

T.A.B. 4 4 0 4 4 0 4 4 2 4 4 2 4 4 2 4 4 2

G5 A5

how much long - er will it take?
our fi - nal re - prieve.

End Rhy. Fig. 2

P.M. P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

B5 D5 G5 B5

Burn-ing up the tents
sist the war ma - chine,

of the rank and file.
don't get in its path.

G5 N.C. B5 G5 A5

Ex - ter - mi - nate their lives,
Fight to die a free man,

crack a de - mon smile.
and reap the af - ter - math.

E5 G5 C5

Crush - ing down, cav - ing in our

Gtrs. 1 & 2

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

E5 G5 C5 N.C. E5 G5 C5

will to live. Get - ting rid of man's mis - takes, To take a lost life,

P.M.

Chorus

End Double-Time Feel Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

D5 B5 B5/G

lock it up, break it down. { 1. How much more can we take? 2. I don't know how much more I can take. } Fight for free-

P.M. P.M. *mf* w/ phase

*Gtr. 3 (dist.) Riff A

3 3 3 3 3 3 3 3 16 16 14 16 (16) 19 18 19 (19) 12

*w/ octaver set 1 octave below.

B5 B5/G B5 B5/G

- dom, fight au - thor - i - ty. Fight for an -

16 16 14 16 (16) 19 18 19 (19) 12 16 16 14 16 (16) 19 18 19 (19) 12

End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fill 1, 1st time

A5 F#5

- y - thing. My coun - try 'tis of me.

End Riff A

9 9 (9) 9 9 (9) 9 9 (9) 6 6

Rhy. Fill 2

Gtrs. 1 & 2

P.M. -----

TAB

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Guitar Solo Double-Time Feel

Gtr. 4 (dist.)
Gtr. 3 tacet
B5 C5 B5

mf

Gtrs. 1 & 2 Rhy. Fig. 3

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

C5 N.C. B5

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

C5 F#5 G5 A5

3 3 3

End Rhy. Fig. 3

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

Gtr. 4

B5

C5

B5

hold bend

full

full

7 9 7 8 10 8 7 9 7 8 10 7 10 7 10 7 10 10 10 (10) 7 9 10 7 10 9 7 9 11 12 9 12 11 12 10 12

C5

B5

6

full

full

full

14 10 14 10 12 9 10 9 18 15 17 16 15 19 18 17 15 15 17 15 15 16 14 16 16 15 (15) (15) 17

C5

F#5

G5

A5

8va

full

full

full

full

full

full

(17) 15 17 16 15 17 17 (17) 14 17 14 16 14 14 17 14 17 14 18 14 14 17 17 14 17 14 17

Half-Time Feel

N.C.(B5)

(C5)

Fight!

Fight!

Gtr. 4

8va

full

full

full

17 (17) 17 17 17 17 17 17 17 17 17 19 19 19

Gtrs. 1 & 2

P.M.

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

*Bend both strings w/ ring finger.

(B5) (C5) N.C. End Half-Time Feel

Fight! 8va

1 1/2 steady gliss. full

19 (19) (2) 19 19 19 22 22 19 22 22 19 22 24 19 22 22 19 22 19

P.M.

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

Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3, last 4 meas. only
B5

C5

Fight! 8va

hold bend full

17 17 18 17 (17) 15 17 19 14 15 17 17 15 16 15 16 14 12 14 14 12 14 12 17 14 16 17

End Double-Time Feel

Chorus
Half-Time Feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1,
1st 4 meas. only, 2 times
Gtr. 3: w/ Riff A, 1st 4 meas.
only, 2 times
B5

F#5 loco G5 A5

full hold bend grad. bend 2 full

14 14 14 16 16 (16) 17 16 15 15 (15) 12 9 7 9

Gtr. 4 tacet
B5/G

B5 B5/G

Fight for free - dom, fight au - thor - i - ty.

B5 B5/G B5 B5/G



Fight for an - y - thing. It's my coun - try.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

Gtr. 3: w/ Riff A

B5 B5/G B5

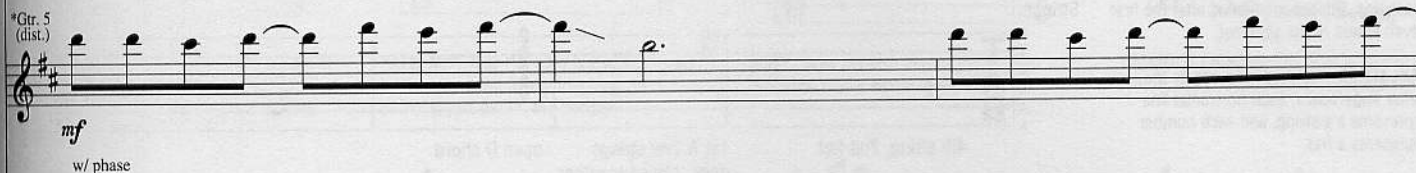


Fight for free - dom,

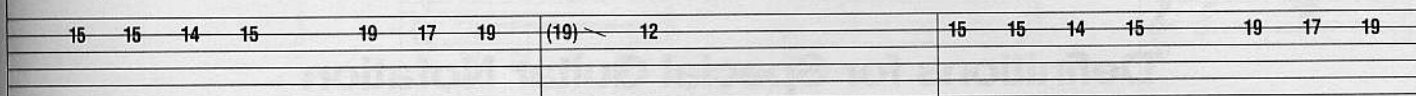
*Gtr. 5 (dist.)

mf

w/ phase



15 15 14 15 19 17 19 (19) 12 15 15 14 15 19 17 19



*w/ octaver set 1 octave below.

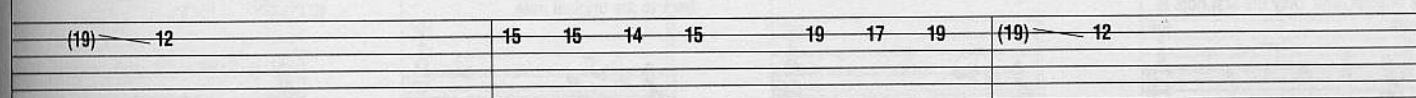
B5/G B5 B5/G



fight au - thor - i - ty. Fight for



(19) 12 15 15 14 15 19 17 19 (19) 12



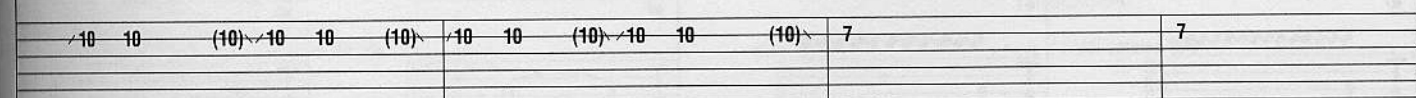
A5 F#5



an - y - thing. My coun - try 'tis of me. ___

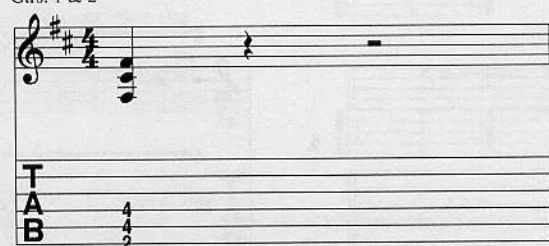


10 10 (10) 10 10 (10) 10 10 (10) 10 10 (10) 7 7



Rhy. Fill 1

Gtrs. 1 & 2



TAB

4 4 2