



# MEGADETH

THE WORLD NEEDS A HERO



HAL LEONARD®



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Music transcriptions by Pete Billmann, Colin Higgins, and Jeff Jacobson

Artwork courtesy of Sanctuary Records

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# MEGADETH

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# Disconnect

Words and Music by Dave Mustaine

## Intro

Moderately ♩ = 130

Gtr. 1  
(dist.)

\* Em  
Riff A

Chord symbols: D, C, B, Em, D, C

Dynamic: *f*

Effects: P.M. (Pitch Bending)

Phrasing: *let ring*

TAB: 0 7 5 0 5 4 0 3 | 2 0 7 6 4 5 | 0 7 5 0 5 4 0 3

\* Chord symbols reflect implied harmony.

Chord symbols: B, Em, D, C, B

Dynamic: *f*

Effects: P.M. (Pitch Bending)

Phrasing: *let ring*

TAB: (0) 2 0 7 6 4 5 | 0 7 5 0 6 4 0 3 | 2 0 7 6 5 3

## E5

Riff B

Dynamic: *f*

Effects: P.M. (Pitch Bending)

TAB: 0 0 4 5 7 0 0 4 | 5 7 0 0 7 8 10 9 | 0 0 4 5 7 0 0 4 | 5 7 0 0 7 8 10 9

Lyrics: 1. Be -

Dynamic: *f*

Effects: P.M. (Pitch Bending)

Phrasing: *End Riff B*

TAB: 0 0 4 5 7 0 0 4 | 5 7 0 0 7 8 10 9 | 0 0 4 5 7 0 0 4 | 5 7 0 0 7 8 10

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# Verse

Gtr. 1: w/ Riff B (2 times)

E5

hind closed doors, — all — you live — for is tak — ing.  
 — your — self, — if — for noth — ing else. —

That dou - ble life — of yours — has left — your whole — world shak -  
 A time to nev - er hold — the truth — of si - lence is gold -

ing.  
 en. Who are you fool - in'?  
 We're the brok - en hearts —

I know you hear — the laugh - ter. Don't you hear peo -  
 un - der - neath all — of the pain. — Do you stroke the prick

ple talk - in'? What is it you're af - ter? — Oo. —  
 scars? — The hurt nev - er ends. — Oo. —

# Interlude

Gtr. 1 A5

E5

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

# Chorus

Gtr. 1: w/ Riff A (1 1/2 times)

Em

D

C

B

Em

D

C

Turn off your con - science, leave the world out - side. —

B

Em

D

C

B

Noth - ing at all can ev - er make — you feel —

Em D C B B $\flat$  A

that an - y - thing's real, — so you just dis - con - nect. —

Gtr. 1

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

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

1. Gtr. 1: w/ Riff B (1st 4 meas.)

E5

2. Huh! Then can you see —

2. Interlude

E5

**Guitar Solo**  
Half-time feel

Gtr. 2 E5 (dist.)  $\text{v}$

*f*

B C

12 12 14 (14) 14 14 14 0

Gtr. 1 Riff C

P.M. — — — — —

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

End Riff C Riff D

P.M. —

1 1 1 1 1 1 1 1  
2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

0 2 2 0 2 2 0 2

End Riff D

P.M.

3 3 3 3 3 3 3 2

3 2 0 3 2 0 3 2

Grtr. 1: w/ Riff C  
Grtr. 2: E5

The musical score shows two guitar parts. Track 1 (Grtr. 1) starts with a riff labeled 'Riff C' and then enters a solo section. Track 2 (Grtr. 2) enters with a solo section marked 'E5'. The solo sections for both tracks are written on a single staff. The guitar diagram at the bottom shows the fret positions for both tracks. Track 1's diagram shows frets 14, 14, 8, 9, 10, 11, 12, 10, 14, 12, 12, 15, 12, 15, 15, 12, and 14. Track 2's diagram shows frets 8, 9, 10, 11, 12, 10, 14, 12, 12, 15, 12, 15, 15, 12, and 14.

Gtr. 1: w/ Riff D  
E5

End half-time feel

C5

1/4

14 12 14 12 14 12 (12) 12



Gr. 2

E5

G5

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

Gr. 1

9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12

C5

B

12 8 12 12 8 0 12 8 0 12 8 0 12 8 0 11 7 0 11 7 0 11 7 0 11 7 0

5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1

E5

G/B

8va

15 12 0 15 12 0 15 12 0 15 12 0 19 15 0 19 15 0 19 15 0 19 15 0

P.M.

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5





End half-time feel

Interlude  
Gtr. 1: w/ Riff B  
E5

C5

3

1 1/2 1 1/2 1 1/2 1

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

7

Outro-Chorus

Gtr. 1: w/ Riff B (1st 4 meas., 2 times)  
E5

G Am

Turn off your con - science,

8va - loco

P.H.

1/2 1/4 1/2 1

14 (14) (14) 14 14 12 14 (14) 9 9 7 8 7 8 7 9 7

E5

leave the world out - side.

7 5 7 0 7 9 (9)

G Am

3

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

Gtr. 1: w/ Riff B  
E5

Am

Noth - ing at all can ev - er make you feel

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Noth - ing at all can ev - er make you feel". Above the vocal line, the guitar part is indicated as "Gtr. 1: w/ Riff B" and "E5". A "G" chord is marked above the vocal line. The bass line is shown in a lower register with fret numbers: 17, 12, 15, 12, 15, 14, 13, 14, 14, 12, 14, 12.

E5

The second system continues the guitar riff. The guitar line is in treble clef with a key signature of one sharp. The bass line has fret numbers: 13, 14, 11, 14, 11, 14, 15, 16, 15, 16, 15, 14, 17, 16, 14.

G Am

that an - y - thing's real, an - y - thing's real,

The third system features a vocal line with lyrics "that an - y - thing's real, an - y - thing's real,". Above the vocal line, the guitar part is indicated as "G" and "Am". The bass line has fret numbers: 16, 15, 14, 17, 16, 14, 16, 15, 14, 17, 16, 14, 16, 15, 14, 17, 20, 22. There are also markings for "8va" and "3" (triplets).

# Outro

Gtr. 1: w/ Riff B (last 2 meas., 4 times)  
E5

so you just dis - con - nect. off your con -

The fourth system is the "Outro" section. It features a vocal line with lyrics "so you just dis - con - nect. off your con -". Above the vocal line, the guitar part is indicated as "Gtr. 1: w/ Riff B (last 2 meas., 4 times)" and "E5". The bass line has fret numbers: 15, 17, 15, 15, 15, 15, 15, 15, 14, 14, 14, 14, 14, 14, 14, 14. There are also markings for "8va", "1/2", and "1" (single notes).



science, leave the world out side.

8va

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

Noth - ing at all can ev -

8va

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

- er make you feel that an - y - thing's real,

8va

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

so you just dis - con - nect.

8va

17 17 17 17 17 17 17 17 17 17 17 17 16 16 16 16 16 16 16 16 16 16 16 16

loco

Gtr. 2

Gtr. 1 divisi

3

16 2 6



# The World Needs a Hero

Words and Music by Dave Mustaine

## Intro

Moderately ♩ = 108

Gtr. 1 N.C.  
(dist.) Riff A

mf

End Riff A

## Verse

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff A

Spoken: I. An i - ron fist qui - et - ly sits in -

side the vel - vet glove. Take con - trol, un - touch - a - ble, just like God a - bove. I

can't es - cape, wrapped in red tape. What will be - come of me? If I ob - ject, then I de - fect, my

Gtr. 1 Riff B

## Pre-Chorus

B5

C5

A5

A#5

coun - try 'tis of thee. (The White House is call - ing.)

End Riff B Rhy. Fig. 1

f

B5

C5

B5

A#5

B5

C5

A5

A#5

B5

C5

B5

A#5

Tell 'em - I'll call - them back. Just tell 'em an - y - thing. Yeah, get 'em off - my back. —

End Rhy. Fig. 1

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

A5 N.C.

2. Now,

7 6

## Verse

Gtr. 1: w/ Riff B

not that I would ev - er lie, but I have no choice. — On  
3. Phan - tom rule the hid - den jewel. Who's real - ly in con - trol? —

## Pre-Chorus

Gtr. 1: w/Rhy. Fig. 1

B5

C5

A5

A#5

Words I say heard to - day are not mine, just my voice. (Dave, they're on line one.)  
pup - pet strings the na-tion swings, un - der - mined by moles. (U. N. is on hold.)

B5

C5

B5

A#5

B5

C5

A5

A#5

B5

C5

B5

A#5

They wan - na talk to me? — Tell 'em that I'm not in. Tell 'em that I'm not free. The  
Tell 'em - I'll call - them back. — Yeah, tell 'em an - y - thing. Uh, just get 'em off - my back.)

Chorus  
\*Am7

world needs a he

Gtr. 1 Riff C

1/4 1/4

\* Chord symbols reflect implied harmony.

ro. The

End Riff C

1/4 1/4

Gtr. 1: w/ Riff C

world needs a he ro.

Interlude

Am7

Gtr. 1 Riff D

3 3

P.M. - - - -

3 3

P.M. - - - -

End Riff D

3 3

P.M. - - - -

3 3

P.M. - - - -



Gtr. 2 E5  
(dist.)

*mf*

Musical notation for Gtr. 2 E5 (dist.) featuring a treble clef and a series of beamed eighth notes. The notation is split into two measures. The first measure contains 13 frets, and the second measure contains 14 frets. The notes are beamed together in groups of four.

Gtr. 3  
(dist.) Riff E1

*mf*  
P.S.

Musical notation for Gtr. 3 (dist.) Riff E1 featuring a treble clef and a series of beamed eighth notes. The notation is split into two measures. The first measure contains 13 frets, and the second measure contains 14 frets. The notes are beamed together in groups of four.

Gtr. 1 Riff E

P.M. ---

Musical notation for Gtr. 1 Riff E featuring a treble clef and a series of beamed eighth notes. The notation is split into two measures. The first measure contains 13 frets, and the second measure contains 14 frets. The notes are beamed together in groups of four.

Musical notation for Gtr. 2 E5 (dist.) featuring a treble clef and a series of beamed eighth notes. The notation is split into two measures. The first measure contains 15 frets, and the second measure contains 16 frets. The notes are beamed together in groups of four.

End Riff E1

Musical notation for Gtr. 3 (dist.) Riff E1 featuring a treble clef and a series of beamed eighth notes. The notation is split into two measures. The first measure contains 15 frets, and the second measure contains 16 frets. The notes are beamed together in groups of four.

End Riff E

P.M. ---

Musical notation for Gtr. 1 Riff E featuring a treble clef and a series of beamed eighth notes. The notation is split into two measures. The first measure contains 15 frets, and the second measure contains 16 frets. The notes are beamed together in groups of four.



Gtr. 2

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 18/8. The melody consists of a series of eighth notes, with some groups of three beamed together. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is divided into two systems by a double bar line. The first system contains 18 measures, and the second system contains 18 measures. The notes are as follows:

Measure	Note	Measure	Note
1	F#4	19	F#4
2	F#4	20	F#4
3	F#4	21	F#4
4	F#4	22	F#4
5	F#4	23	F#4
6	F#4	24	F#4
7	F#4	25	F#4
8	F#4	26	F#4
9	F#4	27	F#4
10	F#4	28	F#4
11	F#4	29	F#4
12	F#4	30	F#4
13	F#4	31	F#4
14	F#4	32	F#4
15	F#4	33	F#4
16	F#4	34	F#4
17	F#4	35	F#4
18	F#4	36	F#4

## Double-time feel

Gtr. 2 tacet

Gtr. 4 Gtr. 1: w/ Riff D (2 times)  
(dist.) Am7

(dist.) Am7

1 1

hold bend

1/4

7 5 7 5 7 5 7 (7)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various note values, rests, and articulation marks. The second system contains the second line of music, also on a single staff, continuing the melody. The score is written in a clear, legible font, with notes and rests clearly defined.

The second system of the musical score for 'The Wind' consists of two staves. The top staff continues the melody from the first system, featuring a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of eighth notes, followed by a series of eighth notes and a final quarter note. The bottom staff contains fingerings (7, 8, 7, 10, 8, 7, 13, 12, 13, 12, 15, 12, 16, 13, 12, 14, 12, 15, X) and a series of 'X' marks indicating breath marks or rests.

8va

End double-time feel

loco

8va

### Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 4 tacet

B5 C5 A5 A#5 B5 C5 B5 A#5

(Dave, the White House is call - ing.) They wan - na talk \_ to me? \_

### Chorus

Gtr. 1: w/ Riff C (4 times)

B5 C5 A5 A#5 B5 C5 B5 A#5 Am7

Tell 'em that \_ I can't be bought. \_ Tell 'em \_ that I'm \_ not free. \_ The world needs a he -

ro. \_ Ha! Yeah! The world needs a he -

8va

Gtr. 4





# Moto Psycho

Words and Music by Dave Mustaine

## Intro

Moderately ♩ = 128

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

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

**TAB**

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

\* Chord symbols reflect implied harmony.

## End Riff A

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

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

## Verse

Gtr. 1: w/ Riff A (2 times)

1. Re - spon - si - bil - i - ty, an an - chor on my neck. De - pend - a - bil - i - ty,  
2. You know you can't re - sist to tell me what I mean. You gave my mind a twist,

make me a ner - vous wreck. Ac - count - a - bil - i - ty, I live from check to check.  
said that I was - n't clean. The act - or was at play, had ad libs in be - tween.

## Pre-Chorus

E♭

Vol - a - til - i - ty, ne - glect - ed, no re - spect. Got my wheels in mo - tion and I've  
You're all that I re - sist, my thoughts are so ob - scene.

**Riff B**  
Gtr. 1

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6





Gr. 2 tacet  
Gr. 1: w/ Riff B  
Eb

One way tick - et no - where danc - in' win - dows on this train.

Gr. 3 (dist.)  
*mf*  
w/ wah-wah

16 15 17 15 16 16 15 17 15 17 16 15 17 16

To Coda ⊕

Cm D5

Can't see where - I'm head - ed, but I'm go - in' there - a - gain. —

17 15 17 15 17 17 17 15 17 15 17 17 18 15 17 15

Chorus

G5 Bb5 G5 Bb5 F5

Go - in' no - where Ev - 'ry - bod - y is a

(Mo - to psy - cho.)

Gr. 3 Riff C  
(wah off)

End Riff C

12 12 12 12 12 12 12 12

Gr. 1 Rhy. Fig. 1  
P.M. — P.M. —

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

Gtr. 3 tacet  
G5

Bb5 G5 Bb5 F5

mo - to psy - cho. Move it or lose it, ba - by.

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

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1  
G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5

Go - in' no - where. One hun-dred miles an hour. Mo - to psy - cho, I'm a mo - to psy - cho.  
(Mo - to psy - cho.)

1. G5 F#5 F5 Bb5 F5 2. Gm

Mo - to psy - cho (Psy - cho, psy - cho.)

Gtr. 1  
mf p f P.M. --- P.M. --- P.M. ---

\* Echo repeats

D.S. al Coda

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

# ⊕ Coda

Gtr. 3: w/ Riff C  
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5

Go - in' no - where Ev - 'ry - bod - y is a mo - to psy - cho.  
(Mo - to psy - cho.)



G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5

Go - in' no - where. Move it or lose it, ba - by. Mo - to psy - cho.  
(Mo - to psy - cho.)

# **Outro**

Gtr. 1: w/Rhy. Fig. 1 (till fade)

G5 Bb5 G5 Bb5 F5 G5 Bb5

Where I'm head - ed, I don't know. But I'm shov-in'

Go - in' no - where. One hun - dred miles an hour. Mo - to psy - cho.  
(Mo - to psy - cho.)

G5 Bb5 F5 G5 Bb5 G5 Bb5 F5

off and I hit the road. \_ An - y - where, \_ I'm

Go - in' no - where I'm a mot - to psy - cho.  
(Mo - to psy - cho.)

# **Begin fade**

Lead Voc: cont. ad Lib. (till fade)

Gtr. 3: w/ Riff C

G5 Bb5 G5 Bb5 F5 G5 Bb5 G5 Bb5 F5

go-in' there. \_ I'm go-in' no - where.

Mo - to psy - cho. Go - in' no - where. Ev - 'ry - bod - y is a  
(Mo - to psy - cho.)

G5 Bb5 G5 Bb5 F5 G5 Bb5

mo - to psy - cho. Move it or lose it, ba - by. Go - in' no - where.  
(Mo - to psy - cho.)

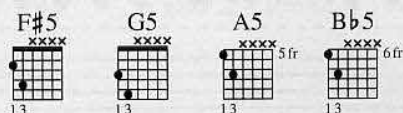
# **Fade out**

G5 Bb5 F5 G5 Bb5 G5 Bb5 F5

One hun - dred miles an hour. Mo - to psy - cho, I'm a mo - to psy - cho.

# 1000 Times Goodbye

Words and Music by Dave Mustaine



## Intro

Moderately fast ♩ = 158

Gtr. 1 (dist.) *f* P.M. ———

**Riff A**

E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5 G#5 G5 F#5 F5 **End Riff A**

**TAB**

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

\* Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (2 times)

E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5 G#5 G5 F#5 F5

Gtr. 2 (dist.)

Harm. *mp* let ring — —

12 12 12

\*\* Vol. swell

E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5 G#5 G5 F#5 F5

Harm. let ring — —

12

E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5

Gtr. 2

fdbk. let ring — — *pp*

(12)

Gtr. 1 **Riff B** **End Riff B**

P.M. ——— let ring — —

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

Gtr. 1 Gtr. 2 tacet  
E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5 G#5 G5 F#5 F5

P.M. - - - - -

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

E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5

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

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

Gtr. 1: w/ Riff A E5 F5 E5 G#5 G5 F#5 F5 E5 F5 E5 G#5 G5 F#5 F5 Gtr. 1: w/ Riff B E5 F5

*p* fdbk.

12 (12)

# Verse

Gtr. 2 tacet  
E5

E5 G#5 F5 F#5 F5 E5 F5 E5

1. The times seem to have changed, -  
2. It seems noth -

Riff C  
Gtr. 1

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

(12)

0 0 5 7 0 0 5 7

- ing pulled us a - part. I feel a fa - mil - iar pain. -  
- good is free. A good thing costs much more than the price.

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

End Riff C

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



Gtr. 1: w/ Riff C (3 times)

It seems like years since we loved or even liked, and that's a  
 You were good, but not that good. Don't kid your - self. Now it's

lone - ly way to be. Drift - ing } a - lone in a sea of a -  
 time to break up. Twist - ing }

gon - y, your face I can't re - cog - nize. Don't make this hard

on us. I will miss you if you just go a - way.

Half-time feel

F#5 E5 F#5 E5  
 I did no right, you did no wrong. Noth-ing left but wast - ed days.

Gtr. 1

Riff D End Riff D  
 P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

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

Gtr. 1: w/ Riff D

F#5 E5 F#5 E5  
 I re - gret you leav - in', but I will nev - er take you back.

To Coda 1 ⊕

# Pre-Chorus

E5

Spoken (female): You know what? It's over. I just don't feel the same for you as I used to.

Gtr. 2

*f*

P.M. - - - - -

15 (15) 15 12 12 15 12 14 14 12 14 12 10 12 10 (10)

Gtr. 1

Riff E

P.M. - - - - -

End Riff E

0 0 0 0 7 8 7 8 7 8 0 0 1 2 0 2 1 0 0 0 0 0 7 8 7 8 7 8 0 0 1 2 0 2 1 0

Gtr. 1: w/ Riff E

We've been together forever,

Gtr. 2

P.M. - - - - -

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

Gtr. 2 tacet

but it's over, it's over, it's over.

Gtr. 1

P.M. - - - - -

P.M. - - - - -

15 12 14 14 14 (14) 12 17 0 0 1 2 0 2 1 0

Chorus  
\*F#5

Good - bye, one thou - sand times good-bye. — The thought nev - er crossed my mind.

Riff F

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

4 0 1 2 0 2 0 1 2 0 2 0 0 2 0 4 0 1 2 0 2 0 1 2 0 2 0 0 2 0

\* Chord symbols reflect overall harmony.

— that this would be my last good - bye. —

B5 F#5 E5 G5 F#5 E5 G5

End Riff F

P.M. — — — — — P.M. — — — — — P.M. — — — — —

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

Let me put pen-nies on — your — eyes — and kiss your lips — one last — good - bye.

Gtr. 1: w/ Riff F  
F#5 D

— My love, a thou - sand times — good - bye. —

B5 F#5 E5 G5 F#5 E5 G5

To Coda 2

Gtr. 1 F#5 E5 G5 F#5 E5

D.S. al Coda 1  
End half-time feel  
G5

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



# ⊕ Coda 1

## Pre-Chorus

Gtr. 1: w/ Riff E (2 times)  
E5

Spoken (female): Don't call me anymore. It's just not...

Gtr. 2

P.M. - - - - -

5 (5) 5 4 3 4 2 3 5 2 3 2 5 4 4 3 4 3 X 2

I don't feel the same about you.

P.H. - - - - - rake - - - - -

5 4 4 5 5 2 10 11 12 9 11 12 9 11 12 9 11 12 10 12 11 10 8 11 8 10 11 12 10 14 15 X

Gtr. 2 tacet D.S.S. al Coda 2

It's not as good as it used to be, used to be, used to be.

8va - - - - -

Gtr. 1

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

12 14 15 17 17 22 19 20 17 19 20 19 (19) 1/2 (19) 0 0 1 2 0 2 1 0

# ⊕ Coda 2

## Chorus

E5

Good - bye, one thou - sand times\_ good - bye. \_ The thought nev - er crossed\_ my mind\_

Gtr. 1 Riff G

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

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

A5 E5 D5 F5 E5 D5 F5

that this would be my last good - bye.

End Riff G

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

9 5 6 7 5 7 7 5 6 7 5 7 5 9 9 9 7 6 7 10 5 8 9 9 9 7 6 7 10 5 8

Gtr. 1: w/ Riff G E5 C

Let me put pen - nies on your eyes and kiss your lips

A5

one last good - bye. My love, a thou - sand times good - bye.

E5

**Bridge**  
E5

*Spoken (female): I'll always love you, but just not like that.*

Gtr. 2

**Riff H**  
8va - - - - -

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

Gtr. 1

**Rhy. Fig. 1**

(cont. in slashes)

2 6 2 6

F#5

Gtr. 1

(male): Like what? (female): I wanna be honest with you.

Gtr. 2

8va

G5

I met someone else. (male): You did what? (female): And I really,

8va

A5 Bb5

I really love him like I used to love

8va

End Riff H

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

E5 F#5 G5

you. 'Member the time that I told you that I was going out of town for business?



A5 Bb5

Well, I went to see him. (male): You know what? You

8va

Gtr. 2

22 18 18 20 18 18 22 18 18 20 18 18 22 18 18 22

# Guitar Solo

E5

suck!

8va

Gtr. 2

Gtr. 3 (dist.) divisi

f

P.M.

P.M.

P.M.

p

Gtr. 3

P.M.

P.M.

P.M.

1

22 12 13 12 14 14 12 13

X 14 12 14 14 14

12 14 12 14 12 14 12 14

Riff I

Gtr. 1

P.M.

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

G5

P.M.

P.M.

1/2

1/2

14 14 14 12 14 0 14 12 12 15 12 12 14 12 15 12 12 15 14 12 14 12

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5

Bb5

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

End Riff 1

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6

Gtr. 1: w/ Riff 1 (3 times)

E5

8va

loco

F#5

8va

15 17 17 15 17 17 15 17 16 15 16 16 14 16 17 14 16 17 14 17 14 15 17 17 15 17 16 15 16 16

loco

G5

14 16 17 14 0 12 14 12 12 14 12 12 14 12 14 12 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

A5

Bb5

8va

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

E5  
8va

F#5  
8va

G5  
8va

1.  
A5  
8va

2.  
Bb5  
8va

E5                      G5                      A5                      Bb5

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2



Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5 G5 A5 Bb5 E5 G5 A5 Bb5

8va

Gtr. 3

loco

22 (22) 22 22 22 22 21 22 19 21 17 19 15 17 14 15 17 14 15 16 14 16 17 14 16 17

Gtr. 3 E5 G5 A5 Bb5 A5 G5

14 16 17 14 16 17 14 16 17 14 15 17 15

\* w/ echo repeats

Gtr. 1

2 6 5 7 6 6 7 6 5

**Outro**

Gtr. 1: w/ Riff C

Gtr. 3 E5

12

\*\* Vol. swell

mf

G5 A5

Good - bye a thou - sand

Gtr. 3

fdbk. fdbk.

(12) (12)

Gtr. 1 Riff J End Riff J

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

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

Gtr. 1: w/ Riff C  
E5

times. *Spoken (female): You'll always have a special place in my heart. You know that.* It's

Gtr. 3  
P.H. - - - - -  
P.H. 1  
pitch: A G#  
5 7 5 7 6 5 6 7 5 7 6 5 6 5 6 0 3 D E (3) D

Gtr. 1: w/ Riff J

*just I can't be with you anymore, it's over.* Good - bye a thou - sand  
G5 A5  
8va  
loco  
P.H.  
1/2 1/2 1/2  
14 (14) 14 (14) 14 14 0

E5  
times. *Spoken (female): Things may not work out with him.* Uh, good - bye a thou - sand  
G5 A5  
8va  
Gtr. 3  
1 1/2 1/2  
14 (14) 14 17 (17) 17 17 (17) 17

Gtr. 1  
Riff K  
P.M. - - - - -  
P.M. - - - - -  
P.M. - - - - -  
P.M. - - - - -  
P.M. - - - - -  
P.M. - - - - -  
End Riff K  
0 0 5 7 0 0 8 7 0 0 5 6 6 5 3 0 0 5 7 0 0 8 7 0 0 0 5 7

Gtr. 1: w/ Riff K (2 3/4 times)  
E5

times.

Spoken (female): And if they don't... Uh, good - bye \_\_\_\_\_ a thou - sand

G5 A5

Gtr. 3  
*8va*

*let ring*

*loco*

15 17 15 16 15 16 15 (15) 16

times.

*Spoken (female): Then I'll certainly call you.*

Uh, good - bye \_\_\_\_\_

8va

Musical score for "You Mean a Lot to Me" by The Beatles. The score is in G major, 4/4 time. It features a vocal melody with lyrics "a thou - sand times." and a guitar accompaniment. The guitar part includes a "loco" section with a "1/2" time signature change. The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp (F#).

Gtr. 3 tacet  
 G5                      A5                      B♭5                      A5                      G5                      E5                      (Phone)                      8 sec.

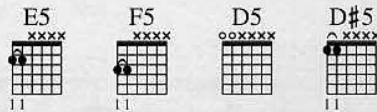
I still really wanna be friends with you.                      I love you like you're my brother.

Gtr. 1



# Burning Bridges

Words and Music by Dave Mustaine



Gtrs. 3 & 4: Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 110

Gtr. 1 (dist.) Em

*mf*  
\* w/ pitch shifter

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

**TAB**

5 3 5 3 5 6 6 5 3 5

Gtr. 2 (slight dist.)

*mf*  
\* w/ pitch shifter & Leslie  
let ring throughout

**TAB**

7 9 9 8 9 9 7 9 9 8 9 9 7 9 9 8 9 9

\* Set pitch shifter for one octave above.

B $\flat$

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

(5) 3 5 (5) 3 1 3 1 3 6

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



End Rhy. Fig. 1

E5 N.C. E5 D5 F5

A, some - how you got be - trayed a - gain.  
I'm be - ing brave, ain't chick - en shit.

P.M. P.S.

Gr. 3: w/ Rhy. Fig. 1

E5 N.C. E5 N.C.

On thin ice man and luck runs out. Has  
Lone thin ice man with - out an - y val - or.

E5 N.C. E5 D5 F5

Who will you blame - it on this time? -  
noth - ing worth liv - ing for.

### Pre-Chorus

## Double-time feel

E5  
 Rhy. Fig. 2  
 Gtr. 3  
 P.M.  
 'N' do it too, a, like — our friend — just did you.  
 Gtr. 4 (dist.)  
 mf w/ wah-wah  
 P.H.  
 P.H.  
 2  
 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 0 0 1 X  
 pitch: B B B B B B B B B B C C C C C Eb F# A C#

Gr. 3: w/ Rhy. Fig. 2 (3 times)  
E5

At the light \_ at the end \_ of the tun - nel, \_\_\_\_\_

F5

D5

D#5

was turned off. \_\_\_\_\_

P.H. \_\_\_\_\_

2

2 2 2 2 2 2 2 2 2  
pitch: B B B B B B B B B

3 3 3 3 3 0 0 0 1 1 1 1  
C C C C C A A A A# A# A# A#



E5 F5 D5 D#5

Some - thing I no - ticed. .

P.H. — P.M. — P.H.

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

pitch: B B B B B B B B B B D D D Eb Eb F 3 3 3 0 0 0 1 1 1 pitch: D#

E5 F5 D5 D#5

Beat-ing you — is thrill - ing me. I've got a se-cret for you. —

P.H. — P.H.

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

pitch: B B B B B B B B B B C C C C C C A A A# A# A# A#

# Interlude

Gtr. 4 tacet  
Gtr. 3 N.C.

f

A5

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

N.C.

A5

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

## End double-time feel

N.C.

If you'd take \_ your own di - rec - tion. \_\_\_\_\_

If - on - ly you'd

### Riff A1

**End Riff A1**

let ring - - - - - +      let ring - - - - - +

9 7 9 9 9 10 9 10 9 7 6 8 8 9 8 9 8 6 5 7 7 8 8 7 9

Gtr. 3

### Riff A

**End Riff A**

let ring - - - + let ring - - + let ring - - - - - - - - + let ring - - - - - - - - + let ring - - - - - - - - -

Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)

prac - tice what \_ you preach. \_\_\_\_\_ If you'd fol - low your ad - vice.

you would - n't be bun - ing bridg - es all \_\_\_\_ the time.

Gtr. 5 (dist.)

Gtr. 6 (dist.)  
divisi

 $f$ 

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

Gtr. 3

P.M

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

## Double-time feel

Gtr. 7

Gtr. 5 tacet

Gtr. 7

Gtr. 5 tacet

*f*

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

Gtr. 5

Gtr. 6

Gtr, 6  
divisi

Gtr. 3

Riff B

**End Riff B**

P.M.

[illegible]

Gtr. 3: w/ Riff B (3 times)

Gtr. 7

Gr. 7

The musical score is for a guitar, grade 7. It consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody is written in a style that suggests a specific fingering, with numbers 3, 6, and 11 indicated below the notes. The fretboard diagram below the staff shows the fret numbers for each note: 8, 9, 8, 0, 12, 11, 11, 13, 13, 12, 13, 12, 10, 12, 10, 12, 12, 10, 10, 12, 11, 12, 11, 9, 11, 9, 8, 11, 9, 8, 9, 8, 10, 8, 10, 9, 10, 9, 12.

Gtr. 6

Gr. 6

9 10 9



First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with sixteenth-note runs and triplets. Below the staff is a guitar tablature line with fret numbers: 7 8 7 | 9 7 8 10 8 10 8 7 10 7 10 8 | 8 9 8 | 0 8 7 10 7 10 8 10 8 7 8 7 9.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and rests. Below the staff is a guitar tablature line with fret numbers: 12 13 12 | 7 8 7.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with sixteenth-note runs and triplets. Below the staff is a guitar tablature line with fret numbers: 9 10 9 | 0 12 11 11 13 13 12 13 12 10 12 10 12 | 12 12 10 12 10 12 11 12 11 9 11 9 8 11 9 8 9 8 10 8 10 9 10 9 7.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and rests. Below the staff is a guitar tablature line with fret numbers: 11 12 11.

Gtr. 8 (dist.)  
Fifth system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with sixteenth-note runs and triplets. Below the staff is a guitar tablature line with fret numbers: 17 14 17 14 17 (17) 0 17 14 17 14 17 (17) 0 17 0 17 17 0 16 17 14 17 14 16 | 16 16 (16) 14 17. Dynamic marking: *f*.

Gtr. 7  
Sixth system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a long sustain. Below the staff is a guitar tablature line with fret number: 9.

Gtr. 3  
Riff C  
P.M.  
Seventh system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with sixteenth-note runs. Below the staff is a guitar tablature line with fret number: 4.

Gtr. 3: w/ Riff C (3 times)  
Gtr. 7 tacet

First system of guitar notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with sixteenth-note runs and triplets. The bottom staff is a six-string guitar fretboard diagram with fret numbers written on the strings. The fret numbers for the first system are: 17 16 14 17 16 14 17 0 17 16 14 16 14 16 14 16 15 14 13 14 15 12 14 12 14 14 15 16 14 16 14 16 17 18 17 15 18 16.

Second system of guitar notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with a quarter note, a half note, and a whole note. The bottom staff is a six-string guitar fretboard diagram with fret numbers written on the strings. The fret numbers for the second system are: (9) 7.

End Riff C

Third system of guitar notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with sixteenth-note runs. The bottom staff is a six-string guitar fretboard diagram with fret numbers written on the strings. The fret numbers for the third system are: 5 5 5 5 5 5 5 5 5 5 2 2 2 2 2 2 3 3 3 3 3 3.

Fourth system of guitar notation, labeled "Gtr. 8". The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with sixteenth-note runs and triplets. The bottom staff is a six-string guitar fretboard diagram with fret numbers written on the strings. The fret numbers for the fourth system are: 16 14 17 16 (16) 14 16 14 17 16 14 17 14 14 16 14 17 17 16 17 17 19 X.

Fifth system of guitar notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with sixteenth-note runs and triplets. The bottom staff is a six-string guitar fretboard diagram with fret numbers written on the strings. The fret numbers for the fifth system are: 19 19 (19) 19 17 19 19 17 19 17 21 17 17 19 19 19.

Sixth system of guitar notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with sixteenth-note runs and triplets. The bottom staff is a six-string guitar fretboard diagram with fret numbers written on the strings. The fret numbers for the sixth system are: 16 17 16 20 16 19 17 16 18 17 16 18 16 14 16 16 14 16 17 16 15 14 16 14.

End double-time feel

### Chorus

Gtrs. 3 & 4: w/ Riffs A & A1 (4 times)  
N.C.

Gtr. 8 tacet

If you'd take your own di-rec-tion, If-on-ly you'd prac-tice what you preach.

\* 1st time only.

If you'd fol-low your ad-vice you would-n't be  
bun- ing bridg-es all the time.

### Outro

Gtr. 5

Gtr. 6  
divisi

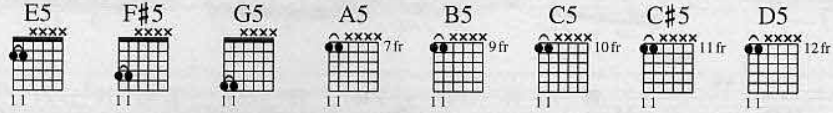
E5

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



# Promises

Words and Music by Dave Mustaine and Al Pitrelli



Gtr. 2: Drop D tuning:  
(low to high) D-A-D-G-B-E

**Intro**  
Moderately slow ♩ = 75  
\* Dm

**Verse**

Gtr. 1 (acous.)  
*mf*  
let ring throughout

1. Two hearts \_ that should-n't  
2. You come from \_ a town \_ where

Rhy. Fig. 1

TAB

\* Chord symbols reflect implied harmony.

Em7b5 C#°7 F#°7

talk to each oth - er be - come close in a town much like \_ a pris-on cell.  
peo - ple don't both - er say - ing hel - lo un - less some-bod - y's born \_ or dies. \_

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1  
Dm Em7b5 C#°7

Peo - ple \_ speak on names on a street \_ in hush \_ tones. \_ All the sto-ries they'd \_ tell  
And I \_ come from a place \_ where they drag your heart \_ through the mud cause their old dreams are

1.  
Eb/Bb

if an - y - one would lis - ten. \_  
all dy - ing. \_

if an - y - one would lis - ten.

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2.

# Pre-Chorus

Gtr. 1 tacet

E♭5

F5

E♭5

And when we walk down the street the wind sings a name in mel-

Gtr. 2 (dist.)

*mf*

8 8 8 10 10 10 10 8

F5

E♭5

- low song. The sounds of the night should make us anx- ious. But it's much too late

Gtr. 1 (dist.)

Rhy. Fig. 2

8 8 8 8 8 10 10 10 10 8 8 8 8 8

\* Play without initial tie on recall of Rhy. Fig.

## Chorus

3rd time, Gtr. 4: w/ Fill 1  
G5

F5

D/F#

E♭5

when the fear is gone. Oo, I will meet you in the next

End Rhy. Fig. 2

10 10 10 12 12 5 5 5 1 1

Fill 1  
Gtr. 4

3 4

F5 N.C. F5 N.C. F5 N.C.

— life. — Where we can be — to - geth - er. —

(I prom - ise you. I prom - ise

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "— life. — Where we can be — to - geth - er. —". It includes dynamic markings F5 and N.C. (Natural Chord). The middle staff is another vocal line with lyrics: "(I prom - ise you. I prom - ise". The bottom staff is a guitar accompaniment line in 3/4 time, featuring a bass line with notes 5, 6, 6, 6, 6, 5 and a treble line with notes 5, 6, 6, 6, 6, 5.

F5 N.C. F5 N.C.

I will wait — till there — is heav - en. —

you. I prom - ise

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "I will wait — till there — is heav - en. —". It includes dynamic markings F5 and N.C. (Natural Chord). The middle staff is another vocal line with lyrics: "you. I prom - ise". The bottom staff is a guitar accompaniment line in 3/4 time, featuring a bass line with notes 5, 6, 6, 6, 6, 5 and a treble line with notes 5, 6, 6, 6, 6, 5.

To Coda 1 ⊕

To Coda 2 ⊕

G5 Eb5 F5

I prom - ise, I prom - ise.

you.) —

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "I prom - ise, I prom - ise." It includes dynamic markings G5, Eb5, and F5. The middle staff is another vocal line with lyrics: "you.) —". The bottom staff is a guitar accompaniment line in 3/4 time, featuring a bass line with notes 5, 6, 6, 6, 6, 5 and a treble line with notes 5, 6, 6, 6, 6, 5.



# Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtr. 2: tacet

Dm Em7b5

3. There's so man - y fight - ing to get past the pear - ly gates.

C#°7 F#°7

But no - bod - y ev - er wants to die or get saved.

Dm Em7b5

Their in - ten - tions aren't that good and I can smell the as - phalt.

C#°7 F#°7

That's their per - son - al road to hell be - ing paved.

## Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 2

Eb5 F5

And when we walk down the street the wind sings our name in mel

Eb5 F5 D/F#

- low song. But it's much too late when the fear is gone.

## ⊕ Coda 1

F#(b5)

Oo,

# Interlude

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

Gtr. 1 Gm7 Dsus4 Dm G#°7 E7 A A7

## Guitar Solo

Gtr. 1 tacet

E5

Rhy. Fig. 3

F#5

G5

A5

End Rhy. Fig. 3

Gtr. 2

Gtr. 3 (dist.)

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

E5

8va

F#5

G5

A5

E5

8va

F#5

G5

A5

Rhy. Fill 1

Gtr. 2

B5 C5 C#5 D5

Gtr. 2

Gtr. 3

Gtr. 4 (dist.)

12

9 X X 7 8 X X 9 X X 9 7 9 7 7 7 10 8 11 9 12 10 13 (10 13)

⊕ Coda 2

Outro

Gtr. 1 Dm

Gtr. 2

fdbk

7 6 (7 6)

pitch: E

Begin out

Fade out

fdbk - 1

(7 6)



# Recipe for Hate... Warhorse

Words and Music by Dave Mustaine

## Intro

Fast Rock ♩ = 180

B♭5

Gtrs. 1 & 2 (elec.)



B5

C5

Play 3 times

*f* w/ dist.  
P.M.

TAB

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

## Verse

Half time ♩ = 90

1st time, Gtrs. 1 & 2 tacet

2nd time, Gtrs. 1, 2 & 5: w/ Fill 1.

2nd time, Gtr. 3 tacet, next 8 meas.

E5

D5

D#5

Gtr. 3 (elec.)

*f* w/ dist.

(Spoken: 1. Each day, my shortcomings picked my pockets.  
(Spoken: 2. Talk about me when my back is turned.

\* Gtr. 4  
*mf*

7 5 5 7 8 6 6 8 3 4 5 4 3 4 3 1 2 3 1 2 4 4 5 7

\* Bass arr. for gtr.

My faults were letters carved in stone,  
Next time we meet it will be too late.

as meaningful to you as words written in water.  
The memory burned in my ears of what you said.

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

### Fill 1

Gtrs. 1,  
2 & 5

8va

Harm.

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*I'm left to walk this world alone.  
And now I've got a recipe for hate. Taste it!*

1 2 3 1-2 4 4 5 7 | 3 4 5 4 3 4 3 | 1 2 3 1-2 4 4 5 7

0 0 0

\* Vol. swell

Gtr. 3 tacet  
\* G/E F#7/E F/E E5 G5

*In a broken mold they made me, the black sheep of the family.  
Dark clouds on the horizon make it hard to breathe.*

\*\* Gtr. 2

*mf*

16 15 15 14 14 13 14 8 9 12 11 12 15

\*\* Gtr. 1

*mf* let ring - - - - - let ring - - - - - let ring - - - - -

5 4 3 4 3 2 0 | 3 2 1 1-2 4 4 5 7

0 0

\* Chord symbols reflect overall harmony.  
\*\* 2nd time, Gtrs. 1 & 2 switch parts.

G/E F#7/E F/E E5 G5 G/E F#7/E

*Worth less than zero, my opinion and room - temperature IQ.  
A walking mistake, but every time I run away, I just come back for more.*

*I did something, now I'm nothing,  
The choice is clear; I can quit*

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

5 4 3 4 3 2 0 | 3 2 1 1-2 4 4 5 7 | 16 15 15 14

0 0 0

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

16 15 15 14 14 13 14 8 9 12 11 12 15 | 5 4 3 4 3 2 0

0 0

To Coda ⊕

F/E E5 G5 G/E F#7/E F/E E

always wrong with this or that. Poisoned with fear, watch it twist, my measly brain, mad.  
and fall on my sword and light a fire to see who

Riff A1 End Riff A1

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

14 13 14 8 9 12 11 12 15 5 4 3 4 3 2 0 3 2 1 2 1 0 1

0 0

Riff A End Riff A

let ring - - - - -

3 2 1 1 2 4 3 5 7 16 15 15 14 14 13 14 9 9 7 8

0

Guitar Solo  
Half-time feel

Am7 F#°/A F/A E5 Am7 F#°/A

Gtr. 5  
(nylon-str.  
acous.)

*mf*

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

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

Riff B

Gtrs. 1 & 2

P.M. - - - - -

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

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

F/A E5 Am7 F#°/A

P.M. - - - - -

0 4 0 0 0 0 2 2 2 2 1 2 2 2 0 1 0 2 1

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



### End half-time feel

F/A E5 Am7 F#°/A E5  
 let ring ————  
 End Riff B

## ⊕ Coda

**Guitar Solo**  
**Half-time feel**

Gtrs. 1 & 2: w/ Riff A & A1  
F/E E

Gtrs. 1 & 2: w/ Riff B  
Am7 F#°/A F/A E5

*runs or stays in place, a confidence game.*

Gtr. 3

*f* w/ slap-back reverb.

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

Am7 F#°/A F/A E5 Am7 F#°/A

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

F/A

## End half-time feel Interlude

N.C.

8va

Gr. 3

17 16 19 18 19 17 18 20 17 19 20 22 22 22 22

mf w/ bar (19)

Gtrs. 1 & 2

P.M.

0 3 5 4

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

Gr. 3 tacet

Gtrs. 1 & 2

accel.

P.M.

1., 2. 3.

F#5

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

## Bridge

Moderately fast ♩ = 150

G F#5 G F#5 G F#5

Well, I'm feel - ing quite in - vis - i - ble, I feel just like

Rhy. Fig. 1

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

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

N.C. Bb5

thin air. The truth taunts me

Gr. 3

w/ wah-wah as filter

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

Gtrs. 1 & 2

End Rhy. Fig. 1 Riff C

End Riff C

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

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

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

B $\flat$ 5 F $\sharp$ 5 G F $\sharp$ 5 G

that no - bod - y wants me. I see the years be - low me,

Gtr. 3

F $\sharp$ 5 G F $\sharp$ 5 G

I watch it spin there.

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

B $\flat$ 5

Does some-one some - where out there

grad. bend

N.C.

hear me?

B $\flat$ 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
F $\sharp$ 5 G F $\sharp$ 5 G F $\sharp$ 5 G F $\sharp$ 5 G

Sen - tenced to walk in pur - ga - to - ry, my life is run - ning down.



Gtrs. 1 & 2: w/ Riff C (2 times)

N.C.

Bb5

I can't be - lieve what they've done to

N.C.

Bb5

me.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

F#5

G

F#5

G

F#5

G

F#5

G

I'm left rid - ing a war - horse, a man with - out a coun - try!

wah-wah off

# Interlude

Faster ♩ = 168

Gtr. 3 tacet

B5 A5

G5 N.C.

F#5 N.C.

G5 N.C.

F#5

G5

B5 A5

G5 N.C.

F#5 N.C.

F5 E5

End Rhy. Fig. 2

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

# Guitar Solo

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

B5 A5

G5 N.C.

F#5 N.C.

G5 N.C.

F#5

G5

B5 A5

G5 N.C.

F#5

N.C.

Gtr. 6 (elec.)

f w/ dist. w/ bar w/ bar - - - - -

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

F5 E5 B5 A5 G5 N.C. F#5 N.C. G5 N.C. F#5 G5

8va

(13) (16) 17 17 17 17 17 (17)

1/2 1 1 1 1

B5 A5 G5 N.C. F#5 N.C. F5 E5 End half-time feel

8va

loco

3

3

17 16 17 15 12 12 15 12 15 12 12 15 14 12 12 14 15 12 15 14 12 15 14

Gtr. 6: w/ Fill 2  
F#5

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 3

P.M.

P.M. - - - - -

P.M.

P.M. - - - - -

Fill 2  
Gtr. 6

\*  $\text{wedge}$  *mp* \* w/ bar

16 (16) 14 17 16

\* w/ vol. knob -1

12 9 11 12 9 11 9 10 12 9 9 12 7 10 7 | 11 8 12 10 14 16 14 14 17 14 16 14 14

End Rhy. Fig. 3

The musical score for 'End Rhy. Fig. 3' is written on a grand staff. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with various note values and rests. The piece concludes with a double bar line and a repeat sign.

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
F#5

Gtr. 6

1 1 1/2 2

17 (17) 14 17 14 19 (17) 17 17 (17) 5 17

[illegible]



2.

Half-time feel  
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)  
Gtrs. 7 & 8 tacet

E5 G5 B5 A5 G5 N.C. F#5 N.C.

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

15 12 15 12 15 12 15 12 15 17 12 15 12

15 12 15 16 12 15 16 12 15 16 12 15 12 17 12 15 12

Chord labels: G5, N.C., F#5, G5, B5, A5, G5, N.C., F#5, N.C.

Trills are indicated by a '3' over a bracketed group of notes.

[illegible]

The musical score for "The Sound of Silence" is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part has a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in 4/4 time. The guitar part has a melodic line with a descending eighth-note pattern. The bass part has a simple harmonic line. The second system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part has a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in 4/4 time. The guitar part has a melodic line with a descending eighth-note pattern. The bass part has a simple harmonic line. The chord progressions are: G5, N.C., F#5, G5, B5, A5, G5, N.C., F#5, N.C.

G5 N.C. F#5 G5 B5 A5 G5 N.C. F#5 N.C. F5 E5



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

B5 A5 G5 N.C. F#5 N.C. G5 N.C. F#5 G5 B5 A5 G5 N.C. F#5 N.C.

12 15 13 16 13 15 13 16 14 17 14 16 14 17 15 18 17 15 18 17 20 17 18 17

### End half-time feel

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

Gtr. 6 tacet

F#5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)  
Gtr. 3 tacet

F#5

\* 8va

Gtr. 7

Gtr. 8  
divisi

*f* w/ dist.

\* Refers to both gtrs.

G5

\* 8va

1.  
E5

G5

2.

E5

\* 8va

G5

Outro

A tempo ♩ = 180

1st time, Gtrs. 7 & 8: w/ Fill 3

Bb5

B5

Gtrs. 1 & 2

Play 3 times

P.M.

C5

D5

D#5

E5

Repeat & fade

P.M.

\* w/ delay

w/ delay repeat

\* Set for whole-note regeneration w/ 5 repeats.

Fill 3

\* 8va - 7

Gtr. 7

Gtr. 8

divisi

\* Refers to both gtrs.



# Losing My Senses

Words and Music by Dave Mustaine



## Verse

Moderately fast Rock ♩ = 158

N.C.

1. One man, \_ speak-ing the truth. No one likes what it

\*Gtr. 1 (dist.) Riff A

*f*

TAB

7 0 5 0 7 0 11 0 7 5 7 0 5 0 7 0 11 0 7 5

\*Doubled throughout

fits. \_ S -

End Riff A

7 0 5 0 7 0 5 0 5 6 7 0 7 0 5 0 7 0 11 12 0 11 10

Gtr. 1: w/ Riff A (3 times)

So \_ we tell sooth - ing lies and be - tray \_

our \_ own \_ lips. \_

The \_\_\_\_\_ un - civ - i - lized world and it's peo - ple de -

Gtr. 2 (dist.)

*mf*

9 13

cay. \_\_\_\_\_ One sweet \_\_\_\_\_ breeze \_\_\_\_\_ is de - filed, \_\_\_\_\_

suck - ing our prayers \_\_\_\_\_ a - way. \_\_\_\_\_

Gtr. 2

14 13 14 13 14 13 14 13 14 14

# Pre-Chorus

Gtr. 2 tacet  
N.C.

Yes - ter - day's an - swers \_\_\_\_\_ has noth - ing to

Gtr. 1 Riff B

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

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

E5      E $\flat$ 5      D5      B5      D5      E5

**End Riff B**

D5 D#5 E5 D5

End Riff C

End Rhy. Fig. 1

D#5 E5                      D5

D#5 E5



# Interlude

Gtr. 2 tacet

G5/E

\*\* E5

sens - es. \_\_\_\_\_

2. I'm los - ing my

\*Gtr. 3

Gtr. 1  
divisi

$\dagger$   $\text{mp}$

10 9

5 7 7 10/8

0

\*Kybds. arr. for gtr.

\*\*Chord symbols reflect overall harmony.

$\dagger$ Vol. swell

## Verse

Half-time feel

Gtr. 1: w/ Riff A (4 times)

Gtr. 3 tacet

N.C.

sens - es. \_\_\_\_\_

We watch as a liv - ing, \_\_\_\_\_ I'll \_\_\_\_\_

die. \_\_\_\_\_

Con - tem - plat - ing, if we should ev - er o - pen our

eyes. \_\_\_\_\_

If all \_\_\_\_\_

Gtr. 2

w/ bar  
grad. bend

7 7 (7)

-1/2

-1 1/2

that we touch keeps turning to sand,

[illegible]

we will cease to ex - ist un - til the last

liv - ing man.

Chorus: D#5 E5 D5 D#5 E5 D5

Life can only be understood

in — re - verse, — but — must be — lived for - wards.

# Interlude

D#5 E5 E5 D5/E Gtr. 2 tacet Em D/E

I'm los - ing my sens - es.

Riff D *mp* End Riff D

Gtr. 2 \*Gtr. 4 Gtr. 4

Gtr. 2 *divisi*

Gtr. 1 \*Kybds. arr. for gtr.

E5 Dsus4/E Cmaj7sus4/E Dadd4/E

Gtr. 3 *mp*

Gtr. 1 *divisi*

(0) \*Vol. swells

Gtr. 3 tacet  
Gtr. 4: w/ Riff D  
E5 D5/E Em D/E

Gtr. 5 (dist.) *mp* w/ slide steady gliss.

Gtr. 6 (slight dist.) *mp*

Gtr. 5 *divisi*

Gtr. 1 fdbk. (cont. in slashes)

(0) pitch: D



# Guitar Solo

## Half-time feel

Gtrs. 5 & 6 tacet

E5

Rhy. Fig. 2

Gtr. 1

Gtr. 7 (slight dist.)

*mf*

let ring -

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

\*Gtr. 8

*mf*

9 7 7 9 7

\*Strings arr. for gtr.

let ring -

11 14 14 13 13 7 7 6 6 7 7 2 2 4 6

(9) (7) 9 7 5

D5

B  
7fr  
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2  
E5

N.C.

E5

let ring -

7 7 6 6 7 7 2 2 4 2 1 2 2 1 2 1 2 2

7 7 9 11 9 11 11 11 13 13

N.C. D5 N.C. D5 N.C.

(2) 2 2 1 2 4 | 7 6 7 | 6 7 6 | 7 7 7 6 6 6 7 7 | 7 5 11 7

(13) 12 11 | 9 11 | 12 11 | 10 9 | 12 11 | 10 9

Gtr. 8 tacet

Gtr. 7

9 7 9 | 9 10 9 10 12 | 12 12 12 | 10 12 10 9 10 9 10

Gtr. 1 Riff E

End Riff E

0 3 0 | 5 0 6 | 0 6 0 | 5 0 7

Gtr. 1: w/ Riff E (3 times)

N.C.

Gtr. 7

9 10 9 9 9 6 | 6 7 7 3 3 7 7 6 | 6 7 5 7 6 5

**End half-time feel**  
B5

### Pre-Chorus

Gtr. 1: w/ Riff B  
Gtr. 7 tacet

Gtr. 7 tacet

N.C.

N.C.

Yes-ter-day's an - swers \_ has noth - ing to do with to-day's

### Chorus

E5 Eb5 D5 B5 D5 E5 G5

ques - tions. Life can on -

Gtr. 2

9 8 7 9 7 9 15 14 16 14 15 14 15 14

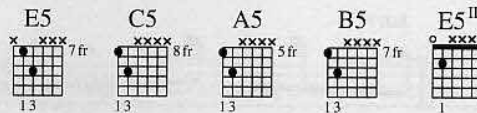
[illegible]





# Dread & the Fugitive Mind

Words and Music by Dave Mustaine



## Verse

Moderately fast Rock ♩ = 164

E5 C5 B5 E5 N.C. E5 C5 B5 E5 N.C.

1. Let me in-tro - duce my - self. I'm a so - cial dis - ease.  
2. You built walls to pro-tect you, so no one will in - fect -

\* Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

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

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

\* Doubled throughout.

Gtr. 1: w/ Rhy. Fig. 1 (5 1/2 times)

C5 B5 E5 N.C. E5 C5 B5 E5 N.C. E5

— you. I've come for your wealth and leave you on your knees.  
— Pur - sued by those out there that van - ish in thin air,

C5 B5 E5 N.C. E5 C5 B5 E5 N.C. E5

— No time for feel - ing sor - ry. I got here on my own.  
— come a long way to find what you real - ly left be - hind.

C5 B5 E5 N.C. E5 C5 B5 E5

— I won't ask for mer - cy. I choose  
— You don't know when the end is, but it's com -

## Pre-Chorus

N.C. Em(sus4) Em Em(sus4) Em D/E Dsus4/E D/E

— to walk a - lone. } Oo, what's yours is mine.  
— ing fast. }

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

TAB: 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7

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Dsus4/E C/E Csus2/E C/E Csus2/E Dsus4/E D/E D#(b5)/E

What's mine \_ is mine, \_ too. \_ If you shake \_ my hand, \_ bet-ter count \_

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

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

**Chorus**

D#/E \* Em7 Cmaj7

\_ your fin - gers. What if \_ I do \_ get caught? \_

**Riff A**

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

(6) 0 0 5 0 0 5 7 9 5 7 9 5 7 9 5 7 9 5 7 9 8

\* Chord symbols reflect implied harmony.

Asus2

What if \_ there is \_ no judg - ment? If I'm right, I \_

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

B B+ B B+ B Em7

\_ lose noth - ing. If you're right, I lose \_ it all. \_

**End Riff A**

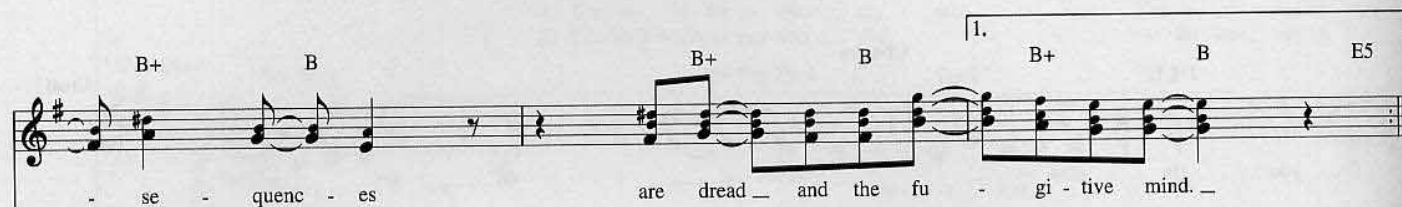
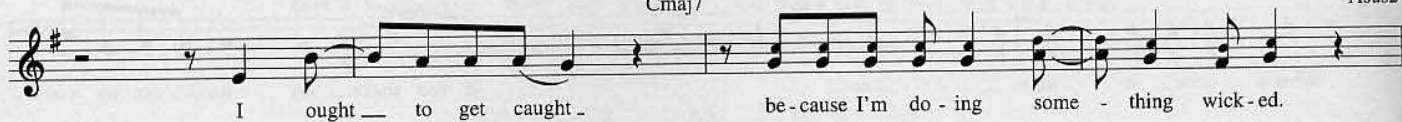
9 5 7 9 5 7 9 2 6 4 2 6 5 2 6 4 2 6 5 2 4 6 5



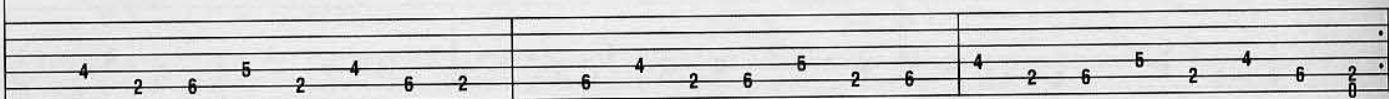
Gtr. 1: w/ Riff A

Cmaj7

Asus2



Gtr. 1



2.

B+

B

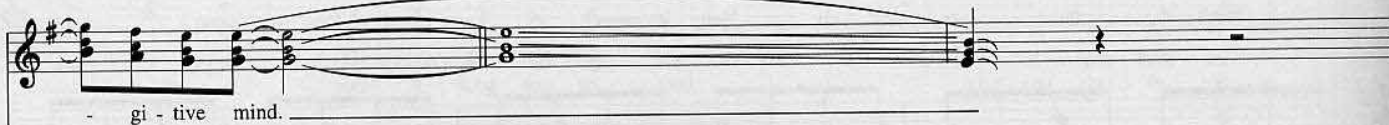
Interlude

N.C.

E5

N.C.

E5



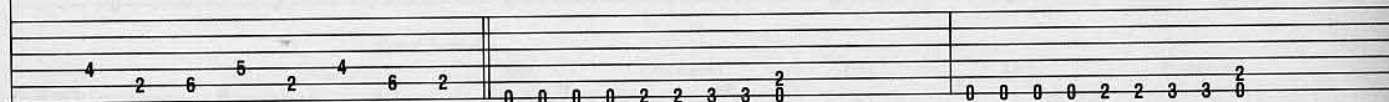
Rhy. Fig. 2

End Rhy. Fig. 2



P.M. - - - - -

P.M. - - - - -

Gtr. 2  
(dist.)

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

N.C.

E5

N.C.

E5

Play 3 times

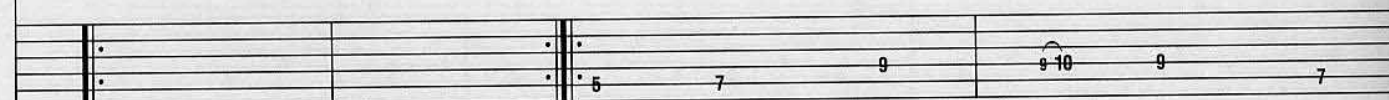
Gtr. 1: w/ Rhy. Fig. 2 (8 times)

N.C.

E5

N.C.

E5

*f*

N.C. E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5

Fretboard diagram: 8 7 9 | 9 10 9 7 | 5 7 9 | 9 10 9 7 | 2 6 4 | 4 5 4 6

Gtr. 1: w/ Rhy. Fig. 2 (8 times)  
N.C. E5 N.C. E5

Gtr. 3 (dist.)  
Riff A

End Riff A

Gtr. 3: w/ Riff B (3 times)  
N.C. E5

Fretboard diagram: 12 14 | 15 17

*f*  
w/ wah-wah

Gtr. 2

Fretboard diagram: 5 7 9 5 7 7 5 7 | 5 5 7 7 7 5 5 7 | 8 7 9 8 7 7 8 7

Gtr. 2 N.C. E5 N.C. E5 N.C. E5

Fretboard diagram: 5 7 7 5 8 7 | 5 7 9 5 7 7 5 7 | 5 6 7 7 5 6 7

N.C. E5

1. N.C. E5

2. N.C. E5

Fretboard diagram: 2 6 4 2 6 5 2 6 | 4 2 6 5 2 4 2 6 | 4 2 6 5 2 4 X X

Gtr. 2      Gtr. 3 tacet  
N.C.(B7b9)

(Em)      (F#m)

Gtr. 1

(cont. in slashes)

### Guitar Solo

E5      Gtr. 2 tacet      C5

Gtr. 1      P.M.

Gtr. 4 (dist.)      Gtr. 4

Gtr. 2 divisi

\* When P.M. is indicated in slash play lowest note of chord only.

A5      B5      C5

P.M.      P.M.      P.M.

P.M.      P.M.

B5      E5      Rhy. Fig. 3      C5

P.M.      P.M.      P.M.

8va



A5 B5

P.M. P.M.

8va

1 (22) (22) 20 22 20 22 X 19 20 22 20 1 19 20 19 19 1/2 (19) 21 19 20 1/2

C5 B5 E5 C5

End Rhy. Fig. 3

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

8va loco

(20) (20) 20 0 0 17 12 15 12 14 12 15 12 14 12 14 12 0 15 0 15 12 1 12 15 12 14 12 14

A5

12 14 15 12 15 14 12 14 15 12 14 15 12 14 15 12 14 15 12 15 12 15 12 0 17 1 1/2 2 (17)

B5 C5 B5 E5

8va loco

17 (17) 19 19 1 20 19 (19) 1/2 (19) 1/2 (19) (19) 8 10 11 8 11 9 7 7 9 7 7 10 7 10

C5

A5  
8va - - -

Harm. -

loco

B5  
8va - - -

C5

Gtr. 1

B5

C5

B5

E5<sup>II</sup>

(cont. in notation)

8va

loco

(cont. in Fill 1)

1., 2., 3.

4.

Outro

1st time, Gtr. 4: w/ Fill 1

1st time, Gtr. 4: tacet

Gtr. 1

E5

C5

B5 E5

C5

B5 E5 N.C.

E5

Gtr. 1: tacet

N.C.

(Cymbal)

Fill 1

Gtr. 4

# Silent Scorn

Words and Music by Dave Mustaine

**A**

Moderately slow ♩ = 80

Em

C/E

Riff A

Gtr. 1 (nylon-str. acous.)

*mp* w/ chorus  
let ring

**TAB**

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

C#°/E

Bb6/E

B5addb6

Em

C#°/E

C/E

Gtr. 2 (elec.)

*mf*  
w/ dist.  
Harm.

12

Gtr. 1

End Riff A

let ring

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

**B**

Gtr. 1: w/ Riff A (2 times)

Gtr. 2 Em

C/E

1/2

5 7 5 4 5 7 5

Gtr. 3 (nylon-str. acous.)

Riff A1

let ring throughout

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



C#°/E      Bb6/E      B5addb6      Em

5-6 7 5 6 7 X 8 7 10 8 7 10 8 7 9 9 10 (8) 4 5

C#°/E      C/E      Gtr. 3: w/ Riff A1  
Em

7 4 5 5 3 5 3

End Riff A1

6 5 7 5 5 7 5 9 9 8 9 (9) 7 9 10 9 7 6

\* Gtr. 4      C/E

mf

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

Gtr. 2

let ring - - - -

7 9 10 9 7 9 10 10 10 9 10 (10) 7 9 10 9 7 6 7 8 7 10 9 7 9 10

\* Trumpet arr. for gtr.

C#°/E B♭6/E B5add♭6 Em

C#°/E C/E **C** E5 G Gtr. 4 tacet A5 C

Gtr. 2 Gtrs. 2 & \* 5 *mf*

Gtr. 1 Riff B End Riff B *let ring*

\* Trumpet arr. for gtr.

Grtr. 1: w/ Riff B (2 times)

E5 G A5 C

Grtr. 2 & 5

Grtr. 4

Grtr. 4 tacet

E5 G

A5 C E5 G A5 C

8va

Grtr. 2

Grtr. 5

8va

Grtr. 1

let ring



**Words and Music by Dave Mustaine**

**Fast Rock** ♩ = 184

1., 2., 3.

4.

\* Gtr. 1 (dist.)

E5

G5

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a bass line with a TAB (Tapping) notation. The melody is played on a guitar, with the bass line providing a rhythmic accompaniment. The score includes a key signature change to D major (two sharps) for the chorus. The piece ends with a final chord in D major.

\* Doubled throughout

## Verse

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

E5

C5

1. We - come to \_\_\_\_\_ an emp - ty for - tress, a might - y wreck \_ that once  
2. All the guilt - y paid \_\_\_\_\_ the price, \_\_\_\_\_ sus - pend - ed by \_\_\_\_\_ their bro -

Rhy. Fig. 1

Rhy. Fig. 1

[illegible]

A5

— was proud, — ate a - live — by ox - i - da - tion, a -  
 — ken necks. — No one sur - vived to tell — the sto - ry when

[illegible]

Fill 1 8vg.

 $\delta y_a$ 

Gtr. 2

7

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lower staff is in bass clef and contains a continuous, rapid sixteenth-note pattern, likely representing a lute or keyboard accompaniment. The score is divided into measures by vertical bar lines.

Gr. 1: w/ Rhy. Fig. 1  
E5

Bb5 B5

ban - doned by a crew of cow - ards. Nav - a - ga - tion sys -  
for - eign life forms res - su - rect. And mil - i - tar - y in -

End Rhy. Fig. 1

C5

- tems fail, the com - put - ers crash and they all fall down. } Pos si -  
tel - li - gence is still two words that can't make sense. }

A5 Bb5 B5

bly I've seen too much. Han - ger Eigh - teen, I know too much.

To Coda ⊕

8va -  
Gr. 2 (dist.)

*f*

16 17 14 15 17 15 17

Guitar Solo

\* B5 E5 Bb5

8va -

Gr. 2

loca

1 1 1 1/2

17 17 17 20 0 17 (17) 17 17

Gr. 1 Riff A

P.M. - - -

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

\* Chord symbols reflect implied harmony.

E5 B5 E5

8va

loco

(17) (17)

14 14 11 12 11 12 11 14 13 14 11 12 12 12 14 12

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

(1) 0 0 0 0 2 2 3 0 2 0 0 0 0

Bb5 N.C. Gtr. 1: w/ Riff A B5

8va

P.H.

16 14 12 14 12 11 (11) 12 14 15 14 12 15 12 15 12 14 12 15 15 1 2 2 2

pitch: D#

End Riff A

P.M.

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

E5 Bb5 E5

Gtr. 2: 8va loco

P.H.

1 1/2

(2) 2 2 2 2 2 2 (2) 2

pitch: D



B5 E5 Bb5 N.C.

Oo.

8va

1 1/2

⊕ Coda

Guitar Solo

Gtr. 1: w/ Riff A (2 times)

B5

E5

Bb5

too much.

Gtr. 2

1/2

X 0

E5 B5 E5 Bb5 N.C.

semi-harm

P.H.

1/2

3

pitch: D#

B5

8va

loco

V - -

P.H. 1/2

1

pitch: F F#

Bb5 E5 B5

hold bend

1 - T

7 8 7 10 8 7

E5 Bb5 N.C.

Harm. Harm. P.M. - - - - - \* w/ delay - - - - -

1/4

\* Set for half-note regeneration w/ 4 repeats.

**Interlude**

Gtr. 2 tacet

\*\* E5

Riff B C5

Gtr. 1

\*\* Chord symbols reflect overall harmony.

A5 D5 B/D# End Riff B

Gtr. 1: w/ Riff B (1 1/2 times)

E5 C5

Gtr. 2

1. A5 D5 B/D#

2.

Grtr. 2

A5

D5

B/D#

13 12 14 12 12 13 15 13 11 12 11 13 12 13 12

Gtr. 1

(cont. in slash)

Gtr. 1 E5

Gtr. 2

(cont. in notation)

12 (12)

## Interlude

Gtr. 2 E5

Gtr. 2 tacet

G5

Gtr. 1

P.M.



Gtr. 1 E5 G5

P.M. ---

E5 Riff C G5

P.M. ---

E5 G5 End Riff C

P.M. ---

Half-time feel End half-time feel Double-time feel

E5 F#5 G5 A5 B5 E5 C5 B5

Rhy. Fig. 2

Gtr. 2

Gtr. 1 divisi

End Rhy. Fig. 2

G5 E5 G5 E5

8va

End double-time feel  
G5

8va

G5 E5 loco

Half-time feel

End half-time feel Double-time feel

Gtr. 2: tacet

Gtr. 1 E5 F#5 G5 A5 B5 E5 C5 B5 E5

Gtr. 2: w/ Riff C (2 times)

P.M. - - - -

G5 E5 G5

semi-harm. - - - -

E5 G5 E5

w/ wah-wah

\* +

\* + = closed (toe down);  
o = open (toe up)

End double-time feel Half-time feel

Gtr. 2: w/ Rhy. Fig. 2

G5 E5 F#5 G5 A5

o + o + o

End half-time feel Double-time feel

B5 E5 C5 B5

Gtr. 1: w/ Riff C (2 times)  
E5

Gtr. 2

wah-wah off

(11) (11) (11) (11) (11) (11) (11) (11)

15 12 15 12 15 12 15 12

G5 E5 G5

12 15 12 14 14 12 14

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

E5 G5 E5

V - - - -

7 9 8 7 10 12 10 11 10 13 15 13 14 14

0 14 10 12 11 14 15 14 17 14 15 14 11 12

End double-time feel Half-time feel

G5 E5 F#5 G5 A5 B5 E5

Gtr. 2 tacet  
E5

loco  
Gtr. 1

8va

12 19 22 21 20 19 22 22

2 4 7 9 2

End half-time feel Double-time feel

C5 B5 E5 G5

Gtr. 2: w/ Riff C (2 times)  
E5

14 15 14 12 14 12 16 12 14 15 14 12 15 17 15 12 14 15 14 12 14 12 16 12 14 15 14 12 15 17 15 12

10 10 8



The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various intervals and accidentals, including a trill at the end. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various intervals and accidentals, including a trill at the end. The system is labeled 'E5' at the beginning and 'G5' at the end.

[illegible][illegible]

B5 E5 C5 B5 E5

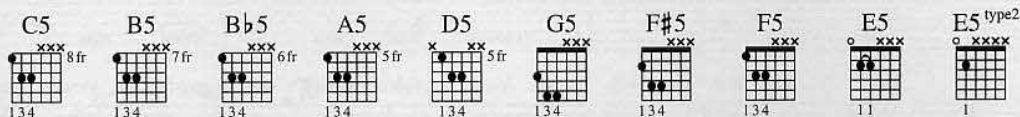
Gtr. 2

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

\* w/ delay repeats

# When

Words and Music by Dave Mustaine



## Intro

Moderately ♩ = 120

Gtr. 1 Am(add2)  
(acous.) Riff A

Am(add2)/E

Am(add2)/Eb

*mp*  
*let ring*

Gtr. 1: w/ Riff A  
\*\* Gtr. 3: w/ misc. trem. bar effects  
Am(add2)

C5 B5 Bb5 Am(add2)/E Am(add2)/Eb C5 B5 Bb5

\* Gtr. 2  
(elec.)

*f*  
w/ dist.

(cont. in notation)

End Riff A Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

*let ring*

\*Doubled throughout

\*\*elec. w/ dist.

Gtr. 1: w/ Riff A (2 times)  
Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ trem. bar effects  
Am(add2)

Am(add2)/E

Am(add2)/Eb

C5

B5

Bb5

Spoken: No one hears a word I say.

Am(add2)

Am(add2)/E

Am(add2)/Eb

C5

B5

Bb5

And my prayers are never answered.

A5  
Rhy. Fig. 2

C5

B5

Bb5

End Rhy. Fig. 2

Gtr. 2

But you'll never see the pain inside of me, stabbing me over and over and over.

Gtr. 1 Riff B

*let ring*

End Riff B

Gtr. 1: w/ Riff B (3 times)  
 Gtr. 2: w/ Rhy. Fig. 2 (3 times)  
 Am Am/E A°/Eb Am/C Am Am/E A°/Eb C5 B5 Bb5

I trusted you and I loved you,

Gtr. 3

*mp*

w/ bar

Harm.

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

Am Am/E A°/Eb Am/C Am Am/E A°/Eb C5 B5 Bb5

and you spit back in my face. How could you do this to me?

w/ bar

14 17 14 14 14 (14) 14 (14) 14 (14) 14 (14) 14

-2 1/2 -2 1/2 -2 1/2 -2 1/2 -2 1/2

Am Am/E A°/Eb Am/C Am Am/E A°/Eb C5 B5 Bb5

When will you stop trying to hurt me?

w/ bar

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

-2 1/2 -2 1/2 -1 0 0 0 0

Gtr. 1: w/ Riff B (last 2 meas., 4 times)

A5 C5 B5 Bb5 A5 C5 B5 Bb5

Gtr. 2

I've walked a minefield for you, a carer in hell with you.

w/ bar

17 17 17 17 17 14 17 14 17 14 17 17



A5 C5 B5 Bb5 A5 C5 B5 Bb5

*I have made it through the things others would surely die just watching.*


w/ bar

17 14 (14) 17 17 17


0 -2 1/2

The musical score is divided into three systems. The first system shows a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are "And the oath I take on this day is know that". Above the vocal line, there are three diamond-shaped markers indicating a melodic line, with the first marker labeled "D5" and the second marker labeled "dim.". The second system shows a guitar line in treble clef, labeled "Gtr. 3". The guitar line features a melodic line with a key signature of one flat (Bb) and a common time signature (C). The guitar line includes a "Harm." (harmonic) section and a "w/ bar" (with bar) section. The third system shows a bass line in bass clef, labeled "5", with a key signature of one flat (Bb) and a common time signature (C). The bass line includes a "5" (fifth) section and a "0" (zero) section. The score is written for a guitar and a vocal line, with a key signature of one flat (Bb) and a common time signature (C).

Gtr. 1



let ring



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

0 1 3 0

you will be repaid.

w/ bar

let ring

D5 D5/A D5/B $\flat$  Esus4 Em/B

(One day the sun wil die and the night will crawl.) One day the sun

w/ bar

Riff C

let ring

let ring

E°/B♭      Em/A      Em      Em/B      E°/B♭      Em/A

will die and the night will crawl.      Until then,      until I see your world implode,

w/ bar —

15 15 17 17 17 17

let ring—

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

End Riff C

Esus4      Em/B      E°/B♭      Em/A      Em      Em/B      G5      F#5      F5

Gtr. 2

I wish you death and suffering,      misery to spare.

w/ bar —

17 17 17 17 17 17

Riff D      End Riff D

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



Gtr. 1: w/ Riff D (4 times)

E E5

6 open

Rhy. Fig. 3

G5

F#5

F5

End Rhy. Fig. 3

3

P.M. ---

Time to rehearse your pain.

Face the last enemy.

Gtr. 3

Harm. ---

w/ bar ---

(0) -3 1/2

5 -1

5 -3 1/2

12 16 16 12 15 (15) -1 1/2

Gtr. 2: w/ Rhy. Fig. 3 (3 times)

E5

G5

F#5

F5

E5

I am the last thing you will know,

the last thing you will see.

w/ bar ---

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

1 1 1/2 1 1 1/2

G5 F#5 F5 E5

I see your death surrounding me.

I know you.

Yes, I do.

w/ bar ---

12 (15)

2 2 1/2 3 2 1/2 2 1 1/2

G5 F#5 F5      Gtr. 1: Riff C (last 2 meas.)  
 E      E5      Gtr. 3 tacet  
 ⑥      G5 F#5 F5      Gtr. 1: w/ Riff C (last 2 meas.)  
 open      E5      G5 F#5 F5

Gtr. 2  
 3  
 P.M. - - -  
 (cont. in notation)

Play 3 times

*I know you.*

w/ bar+

(12 (15))

Gtr. 2

P.M. - - -

# Interlude

E5

G5 F#5 F5

Play 4 times

Slower ♩ = 84

N.C.

Faster ♩ = 156

4th time, Half-time feel

N.C.

G5 A5 N.C.

A5 Bb5 N.C.

A5 Bb5

A5 Bb5 N.C.

A5 Bb5

1. When

Rhy. Fig. 4

End Rhy. Fig. 4





Gtr. 2: w/ Rhy. Fig. 4 (4 times)

N.C.	C5
------	----

## Interlude

### Half-time feel

Gtr. 2: w/ Rhv. Fig. 4 (4 times)

N.C. G5 A5

N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5 N.C. G5 A5 N.C. A5 Bb5 N.C. A5 Bb5 N.C. A5 Bb5

2. When you

## Interlude

Interlude													
2.	A5Bb5	N.C.	A5Bb5	E5	B5	Bb5	A5	G5	D5	N.C.	G5	A5	N.C.

Glu-2

P.M. - - - - -

1., 2., 3.

4.

105

# Guitar Solo

E5<sup>type2</sup>

Rhy. Fig. 6

Gtr. 2  P.M.  P.M. 

Gtr. 4 (elec.)  8va   


(cont. in slash) *f* w/ dist.





  







Gtr. 2: w/ Rhy. Fig. 6 (3 times)

E5 type2

End Rhy. Fig. 6


 P.M.














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
     


loco















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



            




X 



8va    



8va - - - - -

6 6 6 6 6 6 6 6

17 12 12 12 12 17 12 12 12 12 17 12 12 12 12 17 12 12 12 12 17 12 12 12 12 15

N.C. 8va - - - - -

Gtr. 4

17

Gtr. 2: w/ Riff E

Gtr. 2

Riff E

End Riff E

P.M. - - - - -

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

Gtr. 4

Gtr. 2: w/ Rhy. Fig. 6

loco E5

12 12 13 12 11 12 11 12 14 12 15 14 12 15 14

Gtr. 2: w/ Riff E (3 times)

N.C.

12 14 14 13 16 14 17 16 14 16 16 16 16 16 16 16 16



Gr. 2

P.M. — — — — —

pitch: B    B    B    F#    F#    F#    F#    B    F#    B    F#    F#    B    F#    F#

Gr. 2: w/ Rhy. Fig. 7 (3 times)  
E5

G5 F#5 F5 E5

E5	G5	F#5	25
----	----	-----	----

# Outro

A tempo ♩ = 120

Gtr. 1: w/ Riff C

Gtr. 3: w/ misc. trem. bar effects

E5

Gtr. 1: w/ Riff D (3 times)

Gtr. 2

dim.

dim.

Gtr. 4 tacet

G5

F#5

F5

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

E5

Gtr. 3

mp

w/ bar

G5 F#5 F5 E5

G5 F#5 F5

w/ bar

Repeat 6 times & fade

Gtr. 1: w/ Riff D, last 2 meas. (2 times)

Gtr. 3: w/ misc. trem. bar effects

E5

G5

F#5

F5

E5

G5

F#5

F5

P.M. - - - -

P.M. - - - -

## Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

**Strings:**

high E

B

6

**A**

**low E**

4th string, 2nd fret

1st & 2nd strings      open D chord  
open, played together

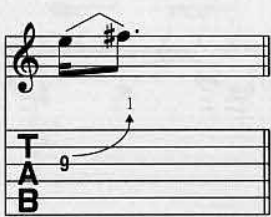
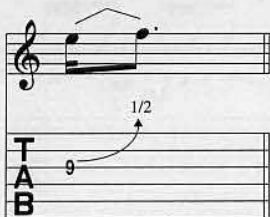
## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

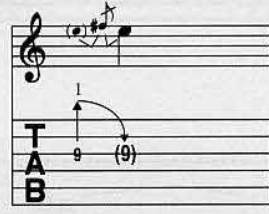
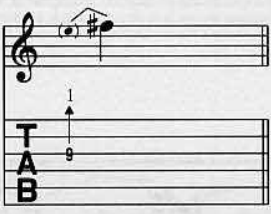
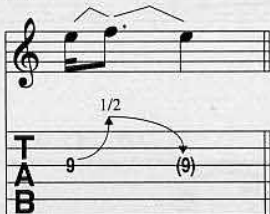


**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

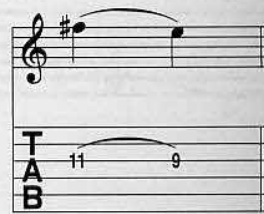
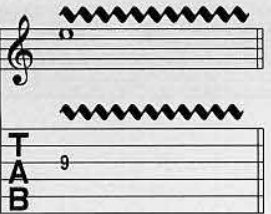
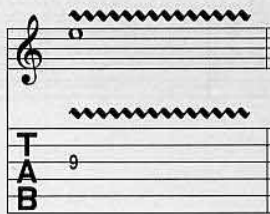


**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

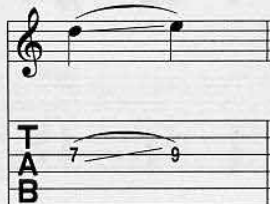


**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

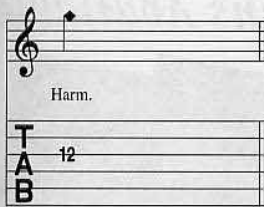
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

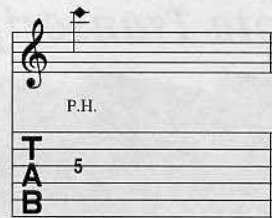




**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



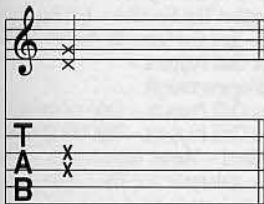
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



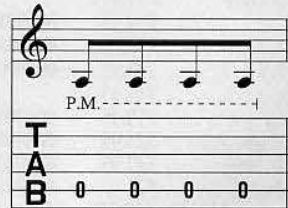
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



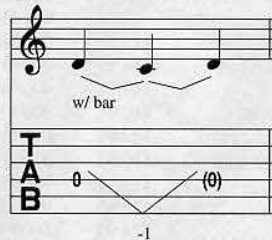
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



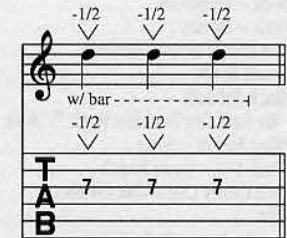
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign ( % ), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

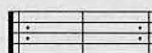
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

DISCONNECT  
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BURNING BRIDGES  
PROMISES  
RECIPE FOR HATE...WARHORSE  
LOSING MY SENSES  
DREAD & THE FUGITIVE MIND  
SILENT SCORN  
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