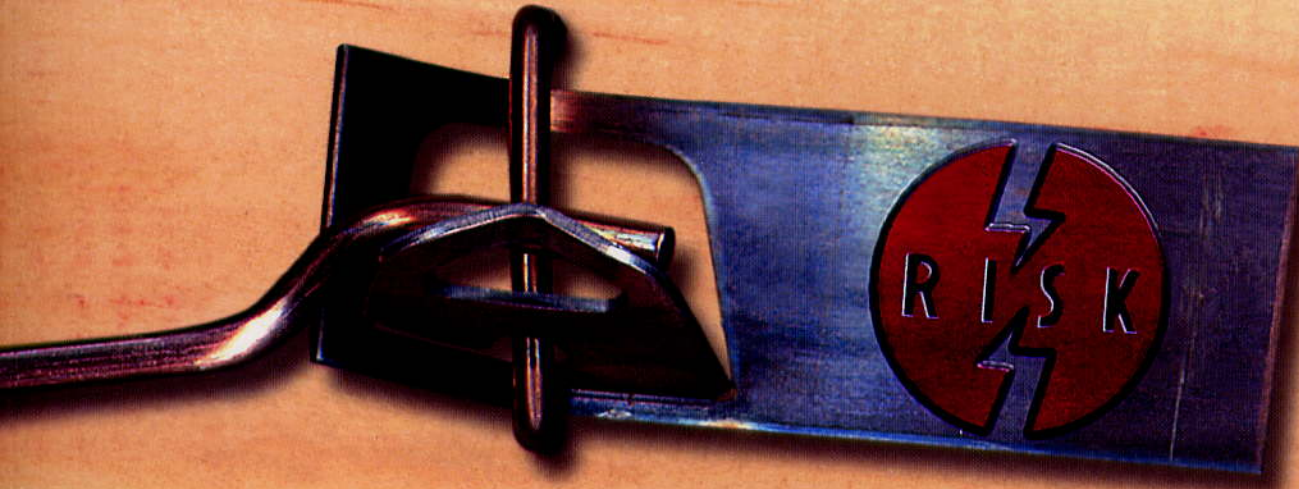




# MEGADETH



HAL•LEONARD®





# MEGADETH



- 4 INSOMNIA
- 10 PRINCE OF DARKNESS
- 19 ENTER THE ARENA
- 20 CRUSH 'EM
- 28 BREADLINE
- 34 THE DOCTOR IS CALLING
- 43 I'LL BE THERE
- 52 WANDERLUST
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- 70 SEVEN
- 83 TIME: THE BEGINNING
- 89 TIME: THE END
- 95 GUITAR NOTATION LEGEND

MUSIC TRANSCRIPTIONS BY COLIN HIGGINS,  
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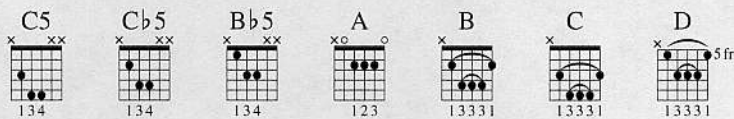






# Insomnia

Words and Music by Dave Mustaine



## Intro

Moderately Fast ♩ = 146

D5 Eb5 C5 A5 G5 C5 N.C. A5 D5 N.C. A5 D5

Gtr. 1 (dist.)

\* Tape cuts in and out.

Gtr. 1 tacet  
(Viola, approx. 6 sec.)

Voc. Fig. 1

N.C.

End Voc. Fig. 1

\*\* Sitar arr. for gtr.

† Key signature denotes A Phrygian.

## Verse

Gtr. 2 tacet

Rhy. Fig. 1A

Gtr. 4  
(dist.)

Gtr. 3 Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, simile

C5 Cb5 Bb5

- y past I've bur-ied. My mind won't let me sleep. 2. I'll do

### Verse

Gtr. 3: w/ Rhy. Fig. 1, 1 3/4 times, simile

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

Voc. Fig. 2

End Voc. Fig. 2

C5 Cb5 Bb5

an-y - thing - for peace. A sol - emn oath I make. Cross my  
- ing and turn-ing. The mad - ness I must tame. My can -  
(I keep wak-ing up.)

Bkgd. Voc.: w/ Voc. Fig. 2

heart, please let me sleep. How much more do I take?  
- dle is burn-ing. Both ends a - gain to-day.

### Pre-Chorus

C5 Cb5 Bb5

\* A5

N.C.

G6

N.C.

Spoken: I hear a voice talk-ing to me I don't know what it needs.  
Spoken: The whole house is creak-ing. I know they're

† Gtr. 1  
mf  
w/ flanger

\* Chord symbols reflect implied tonality.

\*\* Key signature denotes A Dorian.

† Synth. arr. for gtr.

A5

N.C.

G6

N.C.

Bm

N.C.

Asus2

N.C.

out there. But the loud - est voice is the one I heed.  
The things kept from sight. I beg to the shad - ows.



**Chorus**

Bkgd. Voc.: w/ Voc.  
Fig. 1, 4 times Gtr. 4 tacet

Bm N.C. C5 A5 B5 C5 D5

*I can't sleep.* My swollen blood-shot eyes.  
Foot-steps on the walk.

Gtr. 3 Rhy. Fig. 2 End Rhy. Fig. 2

(7) 9 9 5 4 3 2 2 0 4 4 2 5 5 7 7 5



Gtr. 3: w/ Rhy. Fig. 2, 1 1/2 times, 3rd time, simile

Gtr. 3: w/ Rhy. Fig. 2, 2 1/2 times, simile A5 B5 C5 D5

A - wake till the morn - ing light.  
I hear some - one knock.

B5 C5 D5 A5 B5

Stir - ing deep in - side.  
I wish it was a dream.

To Coda 1 ⊕

To Coda 2 ⊕

Bkgd. Voc.: w/ Voc. Fig. 2, 3rd time

Gtr. 4: w/ Rhy. Fig. 1A, 2 times  
Gtr. 3: w/ Rhy. Fig. 1, 1st meas. 2nd time N.C.  
Voc. Fig. 3

D5 D5 Db5 C5 B5 Bb5

Some - bod - y turn out hear the lights. I  
Can you hear me scream?

Gtr. 3 Gtrs. 3 & 4 Rhy. Fill 1 End Rhy. Fill 1

7 7 6 5 4 4 3 3 3 3 3 7 7 8 5 7 7 5

\* w/ echo repeat

Gtr. 3: w/ Rhy. Fig. 1, last 3 meas.

1.

2.

D.S. al Coda 1

C5 Cb5 Bb5 C5 Cb5 Bb5

End Voc. Fig. 3

I, I can't sleep. in - som - ni - a. 3. I'm twist -

⊕ *Coda 1*

Gtr. 4 tacet  
N.C.

Ah.

Gtr. 3

7 7 8 5 7 | 7 | 7 8 5 7

**Guitar Solo**

w/ Voc. ad lib  
N.C.

Gtr. 5 (dist.)

*f*

9 | 9 10 12 13 10 12 | 13 13 10 12 | (12) (12) | 12 14 15 13 14 12

Gtr. 3 RIFF A

0 1 2 3 0 4 5 0 | 6 7 8 9 0 10 11 12 | 13 1 2 3 0 4 5 0 | 6 7 8 9 0 10 11 12

13 13 10 12 | 10 10 7 9 | 10 10 7 9

End Riff A

0 1 2 3 0 4 5 0 | 6 7 8 9 0 10 11 12 | (12) 11 10 9 0 8 7 0 | 6 5 4 3 0 2 1 0



Grtr. 3: w/ Riff A, simile

Grtr. 5

5-7 7-13 13 14 16 17 15 17 18 18 15 17 17 18 16 17 19 20

Bkgd. Voc.: w/ Voc. Fig. 1, 4 times

Oh, I can't sleep.

8va...

full full full

20 20 20 17 17 17 20 18 17 16 16 17 17 16 16 (17)

**Chorus**

A Rhy. Fig. 3 B

\* Grtrs. 6 & 7 *mf*

My

10

\* Acous. grtr. & Mandolin

C D A End Rhy. Fig. 3

swol - len blood - shot eyes.

(10)

Grtr. 6: w/ Rhy. Fig. 3  
Grtr. 5 tacet

A B C D

A - wake till the morn - ing light.

*D.S.S. al Coda 2  
(take 1st lyrics)*

⊕ Coda 2  
 Outro

Gr. 3: w/ Rhy. Fill 1  
 Gr. 4 tacet  
 N.C.

Gr. 3: w/ Rhy. Fig. 1, 1st meas., 7 times

In - som - ni - a, in - som - ni - a, in - som - ni -

Lead Voc.: w/ Voc. Fig. 3, 1st 2 meas., 1 1/2 times

a. (In - som - ni - a. In -

Gr. 5  
 P.S.

Grts. 3 & 4: w/ Rhy. Figs. 1 & 1A  
 Gr. 5 tacet

Bkgd. Voc.: w/ Voc. Fig. 2  
 Lead Voc.: w/ Voc. Fig. 3, last 2 meas.

w/ Lead Voc. ad lib  
 Grts. 3 & 4: w/ Rhy. Figs. 1 & 1A, last 2 meas., 7 times  
 N.C. C5 Cb5 Bb5

- som - ni - a. (In - som - ni - a.)

1., 2. N.C. Bkgd. Voc.: w/ Voc. Fig. 4, 2nd time C5 Cb5 Bb5 N.C. C5 Cb5 Bb5 N.C. C5 Cb5 Bb5 3. In I can't sleep. I can't sleep.

Gr. 3: w/ Rhy. Fig. 1, 3rd meas., 1st time  
 N.C.

Repeat and Fade

(Om - ni, om - ni, om - ni, om - ni, om - ni om - ni, om - ni, om - ni, om - ni.)

Grts. 6 & 7  
 mf simile on repeats  
 let ring throughout

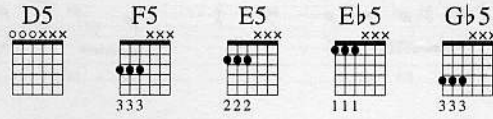
Voc. Fig. 4

(In - som - ni, om - ni, om - ni, om - ni, om - ni. In - som - ni, om - ni, om - ni,  
 om - ni, om - ni, om - ni, om - ni, om - ni, om - ni, om - ni, om - ni.)



# Prince of Darkness

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

## Intro

Moderately ♩ = 124

Gtr. 1  
(clean) (w/ misc. sound effects, approx. 5 sec.)

(drums, bass & sound effects)

N.C. (Asus2)

Spoken: My victims are rich or poor, young or old, strong or weak. I

8

*mf* w/ chorus & delay

let ring

0 0 2 <sup>1/4</sup> (2) <sup>1/2</sup> (2) <sup>1/2</sup> (2) <sup>1/2</sup> (2)

T  
A  
B

\* Key signature denotes D Dorian.

(A5)

cause millions of accidents. I am cancer in your bones.

(Dm6)

I fathered the lie. Twist what you say. Speak not the truth. I

let ring

(2) 7 6 7

N.C.

am insidious, impartial, deep inside your chromosomes.

I take what you love

w/ tremolo

let ring

0 5 0 5 0 5 <sup>1/4</sup> 0 5 <sup>1/4</sup> 0 5 0 5 0 5 0 4 0 5 0 5

D5

and leave you in tears.

N.C.

I imprison your soul.

Your hopes are my games.

tremolo off

7 5 0

D5 F/C G/D G#°7/D play 3 times

I strip you of pride. My promise is in vain. While you burn at the stake  
 I dance with flames I bring poverty, sickness and death. The worthless hand  
 shake. The slickest thief. I steal your wealth. I answer your prayers for greed and lust.

Gr. 1

Gr. 2 (clean)  
*mp*  
 w/ amplifier tremolo

Gr. 1 tacet N.C. Gr. 2 tacet

Gr. 2 More than evil. I laugh at your trust

Gr. 1

D5  
 Grs. 1 & 2 (dist.) I am more powerful

w/ tremolo

play 3 times

than all the armies of the world. I am more violent than violence, more deadly than death.  
 relentless, I have destroyed more men than all the nations' wars. I am  
 unpredictable, waiting for your last breath.

Rhy. Fig. 1 C5 Eb5 D5 C5 Ab5 G5 F5 End Rhy. Fig. 1



**Verse**

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

D5 C5 Eb5 D5

(E - vil.) More e - vil than vi - o - lence. —

C5 Ab5 G5 F5 D5 Eb5 D5

(Vio - lent.) More vio - lent than death. —

C5 Ab5 G5 F5 D5 C5 Eb5 D5

(Dead - ly.) More dead - ly than man. —

C5 Ab5 G5 F5 D5 C5 Eb5 D5

(I am.) Yeah, yeah, I'm e - vil, I am. —

**Pre-Chorus**

Eb5 D5 F6

My king - dom cor - rupt with dis - sent your

Gtr. 2 Gtrs. 1 & 2 Riff A

Gtr. 1 *divisi*

let ring —

\*Gtr. 2 to left of slash in TAB.

\*\* Chord symbols reflect implied tonality.

G5 G#° N.C. D5 F6

sins e - rupt by my in - tent. — I loathe your pray - er. I wal - low in sin.

End Riff A

let ring —

**Chorus**

Gtrs. 1 & 2: w/ Riff A, 2 times  
D5

G5 G#° N.C.

Let the night - mare be - gin. Prince of Dark - ness,

let ring -----

Gtr. 3 (dist.) Riff B *mf* full let ring -----

5 5 5 5 6 6 5 6 0 3

F6 G5 G#° N.C.

your sa - tan - ic high - ness. Prince of

let ring ----- full let ring ----- full let ring ----- full let ring -----

10 13 7 0 7 0 7 0 10 13 7 0 7 0 7 0 10 13 7 0 7 0

End Riff B

Gtr. 3: w/ Riff B, simile  
D5

F6 G5 G#° N.C.

Dark - ness, the dev - il - ish ser - pant of dread - ed Lu - ci - fer. Prince of

3

**To Coda** ⊕

D5

Dark - ness. Huh.

Gtrs. 1 & 2

P.M. -----



Huh.

Rhy. Fig. 2 End Rhy. Fig. 2

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

Verse

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

D5

C5 Eb5 D5

I take what you love and leave you in tears. (Leave you

C5 Ab5 G5 F5 D5

in tears.) Im - pris - on your soul, your hopes are my

D5 C5 Ab5 G5 F5 D5 C5 Eb5

games. (Your hopes my games.) I strip you of pride My prom - is - es

Gr. 3

w/ chorus

4 1/2 1/2

D5 C5 Ab5 G5 F5 D5

in vain. (Prom - ise in vain.) While you burn at the stake (Burn!) (Burn at the stake, -

w/ bar 1/2

13 13 13

1/4 1/4 1/2

Gtr. 3 tacet

D.S. al Coda

C5 Eb5 D5 Eb5

I dance with the flames. \_\_\_\_\_  
 at the stake. ) My

Gtrs. 1 & 2

⊕ Coda

Interlude

D5

Gtrs. 1 & 2 tacet  
Dm(maj7)/F

Am7

1. A#°7

Gtrs. 1 & 2

dark - ness.

Gtr. 4  
(elec. 12-string)

*mp* w/ clean tone  
let ring throughout

2.

E#m7 E E#m7 E G#m7 Gmaj7

F#sus2 E5 Em 1. Eb+ 2. Eb+



**Guitar Solo**

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

Gtr. 4 tacet  
Eb5

Gtrs. 1 & 2

D5  
Gtr. 5 (dist.)

F5 E5 Eb5 D5

*mf* w/ pitch shifter

let ring -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2, last 2 meas., 3 times  
Gtr. 5 tacet

Gtr. 5 F5 E5 Eb5

D5  
Gtr. 6

F5 E5 Eb5

let ring -----

Gtr. 6 (dist.) *divisi*

*mf*

1/2 1/2 1/2

D5 F5 E5 Eb5 D5 F5 E5 Eb5

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

**Chorus**

Gtrs. 1 & 2: w/ Riff A, 4 times  
Gtr. 3: w/ Riff B, 4 times  
D5

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

D5 F5 E5 Eb5 D5 F5 E5 Eb5

Oo, Prince of Dark - ness.

*loco*

w/ bar

Gtr. 6 tacet  
F6

G5 G#° N.C. D5

Your sa - tan - ic high - ness. Prince of Dark - ness.

F6 G5 G#° N.C. D5 F6

Eve, the most beau - ti - ful an - gel. Prince of Dark - ness. The

G5 G#° N.C. D5

dev - il - ish ser - pant the dread - ed Lu - ci - fer. Prince of Dark - ness.

F6 G5 G#° N.C.

Un - pre - dict - a - ble Prince of Dark - ness. (Prince of

**Outro**

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

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

D5

dark - ness. Huh. -

Gtr. 5 15ma w/ slide

29 29 28 29 27 29 28 27 27 27 27 26 26 26 27 27 26 25 24 22 22 22 22

\* Hypothetical fret location

F5 E5 Eb5 D5 F5 E5 Eb5

Oo, huh.

8va loco \* fdbk. w/o slide w/ bar +1

22 22 20 20 0 10 10 10 10 12 12 12 12 (12) (12)

\* microphonic fdbk., not caused by string vibration. slack

D5 F5 E5 Eb5 D5 Gb5 F5 E5 Eb5

Huh, huh, huh, huh,

Gtr. 5

10 13 10 10 10 10 10 10 10 13 10 10 10 10 10 10 10 15 10 10 10 10 10 10 10 10 10 10



D5 F5 E5 Eb5 D5 Gb5 F5 E5 Eb5

Huh, huh, huh, huh,

full full full full full full

10 13 10 10 13 10 10 15 10 10 15 10 10 13 10 10 13 10 10 15 10 10 15 10 10 13 10 10 15 10 10 15 10

D5 F5 E5 Eb5 D5 Gb5 F5 E5 Eb5

Huh, huh, huh, huh,

8va

T T T T T T T T T T T T T T

15 13 10 13 10 15 13 10 13 10 16 14 11 14 11 16 14 11 14 11 17 15 12 15 12 17 15 12 15 12 18 16 13 16 13 18 16 13 16 13

D5 F5 E5 Eb5

huh, huh,

8va 15ma

steady gliss. w/ slide \*

T T T T T T T T

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

\* Hypothetical fret location

D5 Gb5 F5 E5 Eb5 D5 F 6 3fr

15ma loco

steady gliss. \*

34

1/2

13 10 13 10 12 10 10 12 10 (10)

\* Hypothetical fret location

# Enter the Arena

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

## Intro

Moderately ♩ = 118

1. | 2.

(drums) F5 N.C. Ab5 F5 N.C. Bb5 N.C.

Here we go.

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

*fade in* *mf - f* P.M. P.M. \* \* \*

TAB

\* Vibrato on top note only

## Chorus

Gtr. 1: w/ Rhy. Fig. 1  
F5 N.C. Ab5

Crush! Crush! Crush! Crush 'em!

F5 N.C. Ab5 F5 N.C. Bb5 F5 N.C. Ab5 F5 N.C. Db5 Eb5

Crush! Crush! Crush! Crush'em!

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

F5 N.C. Ab5 F5 N.C. Bb5 F5 N.C. Ab5 F5 N.C. Db5 Eb5 F5

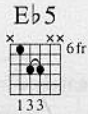
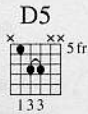
Crush! (Crush!) Crush! (Crush!) Crush! (Crush!) Crush 'em! (Crush 'em!)

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



# Crush 'Em

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



**Intro**  
Moderate Rock ♩ = 118

**Verse**

(sound effects) 3 sec. (elec. drums & bass) 8 N.C.(F5)

1. En - ter the a - re - na and hit the lights. -

Step up now, - you're in for a - ride. -

Gr. 1 (dist.) Riff A End Riff A

f 1/2 1/2

TAB

16 15 16 15 13 15 X X 15 13

Gr. 1: w/ Riff A

This is war, ain't no fun and games. -

Gr. 1: w/ Riff A

Uh! Uh! Uh! We get it up, you go - down in flames. -

**Pre-Chorus**

Gr. 4 tacet, 2nd time  
N.C.(Ab5)

Par - ty time - go - in' down. -  
Last one stand-in' wins the fight. -

Gb5 G5

Gr. 1

full full full full P.H.

16 15 16 15 16 15 16 15 X X X 13 15

6 6 6 8 4 6 6 6 8 4 6 6 6 8 4 6 6 6 8 4

Gr. 2 (dist.)

f

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

Ab5 N.C.(Ab5) Gb5 G5 N.C.(B5)

You bet - ter not mess us a - round. \_ The stakes are rich, take a  
Hear us scream, \_ and shout all night. \_ Down on the floor and

A5 Bb5 B5 N.C.(B5)

hit or the stay. \_ The price is high, some - one's gon - na pay. \_  
eat the grit. \_ This is gon - na hurt a lit - tle bit. \_

(cont. in slash)

(cont. in slash)

**Chorus**

F#5 A5 F#5 B5 D5

Rhy. Fig. 1

\* Gtrs. 1 & 2

Heads, I win, \_ tails, you lose. \_ Out of my way, I'm com - in' through. \_

Gtr. 3 (dist.)

Riff B

*mp*

\* composite arrangement



To Coda ⊕

E5

F#5

N.C.(C#5) B5

Roll the dice, \_ don't \_ think twice. \_ And we crush, (Crush!) crush 'em. Crush 'em!

Gtr. 3

End Riff B

7 6 6 5 6 | 7 5 7 5 7 | 5 7 5 7 7 5 7 | 7 7 7

Gtrs. 1 & 2

End Rhy. Fig. 1

(Gtr. 2 cont. in slash)

7/5 | 2/0 | 4 4 4 | 4 4 4 | 6 4 | X 4 4 | 4 2

Interlude

Verse

F5

Gtr. 3 tacet

Gtr. 1 tacet

N.C.(F5)

Gtr. 2 // (cont. in notation)

2. Look-in' for trou-ble, \_

Gtr. 3

Gtr. 1

Riff C

Gtr. 2

End Riff C

Gtr. 1 *divisi* w/ bar | P.M. | 1 1 0 0 1 1 0 0

X slack

Gtr. 2: w/ Riff C, 7 times

Now you've found it.

Gtr. 1

16/15 1/2 | 16/15 1/2 | 13 15 | X X 15 | 13 11 10

Gtr. 4 (dist.)

*mf* w/ wah-wah 1/2

(cont. in slash)

5 (5)

D.S. al Coda

Gtr. 4

You're a drum and we're gon-na pound it.

Gtr. 1

### Coda

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

Now we lay you down to rest. You'll nev-er be more than sec-ond best.

**Riff D** **End Riff D**

*mp*  
full full full full full full full full full full full full full full full full full full full full full

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

F#5 A5 F#5 B5 D5

Gtr. 4: w/ Riff D

Step in - side, you're in for a ride. And we crush, (Crush!) crush 'em. Crush 'em!

E5 F#5 N.C.(C#5)B5

### Interlude

Gtr. 2 F5 (cont. in notation)

### Bridge

F5 Ab5/Eb

Crush!

Gtr. 1 w/ bar P.S. P.M.

Gtrs. 1 & 2

0 +3 -7



F5 Bb5/F F5 Ab5/Eb F5 Bb5/F

Crush! Crush! Crush!

F5 Ab5/Eb F5 Bb5/F F5 Ab5/Eb F5 Db5/Ab Eb5/Bb

Crush! Crush! Crush! Crush 'em!

*Spoken: Don't need reason, don't want names just a John Doe to put to shame. Step aside and let me explain the name of the game is pain. Now we've*

F5 Ab5/Eb F5 Bb5/F F5 Ab5/Eb F5 Eb5/Bb F5/C

Crush! Crush! Crush! Crush 'em!

*found you, we're gonna pound you. We're gonna beat you, gonna defeat you. We're gonna bust you, we're gonna crush you, we're gonna...crush 'em.*

**Chorus**

G5 Bb5 G5 C5 Eb5

Rhy. Fig. 3

Gtrs. 1 & 2

Heads, I win. — Tails, you lose. — Out-ta my way, I'm com-in' through. —

Gtr. 3 Riff E

F5 G5 N.C.(D5) C5 G5

Roll the dice, \_ don't \_ think twice. \_ And we crush, (Crush!) crush 'em. Crush 'em!

Gr. 3

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

End Riff E

Gtrs. 1 & 2

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gr. 3: w/ Riff E

G5 Bb5 G5 C5 Eb5

Now I lay \_ you down to rest. \_ You'll nev-er, nev-er be more than sec-ond best.

Riff F

Gr. 4

full full full full full full full full full full full full full full full full

15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18

End Riff F

Gr. 4: w/ Riff F

F5 G5 N.C.(D5) C5 G5

Step in - side, \_ you're in \_ \_ \_ for a ride. \_ And we crush, (Crush!) crush 'em. Crush 'em!

G5 Bb5/F G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C

Crush! Crush! Crush! Crush 'em!

Gr. 4

P.S.

Gtrs. 1 & 2

Rhy. Fig. 4

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



G5 Bb5/F G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C

Crush! Crush! Crush! Crush 'em!

w/ wah-wah steady gliss.

End Rhy. Fig. 4

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

**Outro-Guitar Solo**

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

G5 Bb5/F G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C

Crush! Crush! Crush! Crush 'em! Crush 'em!

Spoken: Don't worry. And here we go. It's time to crush 'em. Yeah,

Gr. 4

full full full full full

G5 Bb5 G5 C5 G5 Bb5/F

Crush! Crush! Crush!

and you shed some tears. It's gotta hurt.

P.M. P.M.

G5 Eb5/Bb F5/C G5 Bb5 G5 C5 G5 Bb5

Crush 'em! Crush! Crush! Crush!

Crush 'em. Not here, not tonight. It's our town and we'll

let ring

full full full full full

G5 Eb5/Bb F5/C G5 Bb5/F G5 C5/G G5 Bb5/F

Crush 'em! Crush! Crush! Crush! Crush! Crush!

*crush 'em.* *Crush.* *Crush!* *Crush.* *Crush!* *Crush.*

8va  
loco  
P.H.

G5 Eb5/Bb F5/C G5 Bb5/F

Crush 'em! Crush! Crush!

*Crush 'em.* *Crush.* *Crush!*

*full* 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

*Begin Fade*

G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C

Crush! Crush! Crush! Crush 'em!

*Crush.* *Crush!* *Crush.* *Crush 'em.*

8va  
let ring  
1/2

G5 Bb5/F G5 C5/G

Crush! Crush!

*Crush.* *Crush!*

8va  
5:4  
1/2



# Breadline

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

E5 G5 A5 G#5 F#5 B5 E5<sup>VII</sup>

Verse  
Moderately ♩ = 126

Gtr. 2: w/ Riff A, 2 times, 2nd time, simile  
\* Esus4 E Emaj7 Emaj9 Em7 Em9 Em6

1. Ain't got no job, — ain't got no smoke.  
2. For-got who he is, — for-got who he was.

Gtr. 1 (slight dist.)  
Riff A End Riff A  
*mf* w/ phaser  
let ring throughout

T  
A  
B

0 7 7 0 7 6 0 6 | 6 0 6 4 6 0 | 0 5 5 0 5 4 0 4 | 2 0 2 2 0 2 4

\* Chord symbols reflect implied tonality.

Gtr. 1: w/ Riff A  
Esus4 E Emaj7 Emaj9 Em7 Em9 Em6

Ain't got a car, — his life's a joke. —  
Used to call the shots, — now he can't connect —

Gtr. 3: w/ Fill 1, 2nd time \* Gtrs. 1 & 2: w/ Riff A, 2 times  
Esus4 E Emaj7 Emaj9 Em7 Em9 Em6

the dots. Mm, — Liv - ing on the skids, — thinks the world's —  
a mov - er and shak - er, get - ting clos - er to his

\* Gtr. 2 w/ clean tone.

Esus4 E Emaj7 Emaj9

— just fine. — For - got what he did, —  
mak - er. Low - er than a hem - line, }

Fill 1  
Gtr. 3

*mp*  
w/ E-bow

1. 2.

T  
A  
B

13 | (13) 11 | (11) 9 | (9) 13 | 9

**Pre-Chorus**

Em7 Em9 Em6 E5 G A5 C

danc-ing on the bread line. No one there to

\* Gtrs. 1 & 2  
Riff B  
w/ dist.  
let ring - - - - - let ring - - - - - let ring - - - - -

End Riff B

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

\* composite arrangement

Gtrs. 1 & 2; w/ Riff B, 2 times

E5 G A5 C E5 G A5 C

bind him. Noth-ing to re-mind him. No-where left to

**Chorus**

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

E5 G A5 E5 B/D#

find him. Oo, 'bout (Oo, 'bout

Gtrs. 1 & 2  
let ring - - - - - let ring - - - - -

Rhy. Fig. 1  
simile on repeats

0 2 2 2 0 3 2 0 2 7 7 7 7 6

A5 E/G# A5 E5 A5 E/G# F#5 E6 F#5 A5

to lose his life - line. He's danc-  
to lose his life - line. He's danc-

(9 9 9 7 7 7 7 4 7 7 7 7 4 4 4 4 2 2 2 7 5

**Fill 2**  
Gtr. 3

8va

full full full full full full

22 22 22 22 22 22

**TAB**



B5 E5 E5 G5 A5 End Rhy. Fig. 1

Gtrs. 1 & 2 P.M. -----

Gtrs. 1 & 2 Riff C Gtr. 3 (dist.) End Riff C

(cont. in slash) *mf* full full full full

\* Gtrs. 1 & 2: w/ Riff A  
Gtr. 3 tacet  
Esus4 E Emaj7 Emaj9 Em7 Em9 Em6

Mm.

\* w/ slight dist.

2.  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, last 4 meas.  
F#5 A5

He's \_\_\_\_\_ look -  
He's \_\_\_\_\_ look -

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas., simile  
Gtr. 3: w/ Fill 4, 2nd time

B5 E5 G5 A5 E5 B/D#

ing for a head line. Ooh, \_\_\_\_\_ sniff -  
ing for a head line. Oo, \_\_\_\_\_ sniff -

A5 E/G# A5 E5 A5 E/G# F#5 E6 F#5 A5

ing up the white lines. He's \_\_\_\_\_ danc -  
ing up the white lines. He's \_\_\_\_\_ danc -

Fill 3  
Gtr. 3

T  
A  
B

Fill 4  
Gtr. 3

T  
A  
B

To Coda ⊕ Gtr. 3: w/ Riff C

B5

E5

G5

A5

G#5

Gtrs. 1 & 2

ing on the bread line. He's dancing on the bread line.  
 ing on the bread line.)

Guitar Solo

Gtr. 4: w/ Riff D, 3 times

Watch him dance.

Riff D *mp* End Riff D Gtr. 3 P.S.

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

\* Gtr. 4 to left of slash in TAB.

Gtr. 4: w/ Riff D, 4 times, simile

G#5 A5 P.S.

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

G#5 F#5 A5 P.M. P.M. 8va

P.S.

4 4 4 4 6 7 6 4 14 13 11 14 11 11 17 16 14 17



D.S. al Coda  
(take 2nd ending)

⊕ Coda

B5 B E5<sup>VII</sup> B E5<sup>VII</sup> B5 B E5<sup>VII</sup>  
 ⑥ 7fr ⑥ 7fr ⑥ 7fr  
 P.M. P.M. P.M.

E5 G5 A5

line.  
line.

Gr. 3

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

E5 B/D# A5 E/G# A5 E5 A5 E/G# F#5 E6

Oo, a - bout to lose his life - line.  
 Oo, a - bout to lose his life - line.)

Outro

Gtrs. 1 & 2: w/ Riff B, 8 times  
 E5 G A5

F#5 A5 B5 E5 G5 A5

He's danc - ing on the bread - line. Yeah.

\* w/ pitch shifter

\* set one octave below

C E5 G A5 C E5 G A5

No one. No-thing. No - where.

8va

full grad. release 1/2

C E5 G A5 C E5 G A5

Danc - ing on a bread line.

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

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

12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

C E5 G A5 C

Danc - ing on a

10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 9 12 10 12 9 12 9 12 10 12 10 7 5 3 0

E5 G A5 C E5 G A5

bread line. He for-got, and he ain't got no - thing.

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

C E5

Gtrs. 1 & 2

Gtr. 3

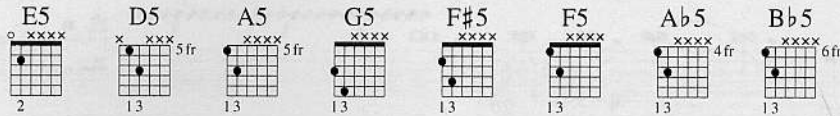
P.S.

12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12



# The Doctor Is Calling

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



## Intro

Moderately Slow ♩ = 94

N.C.(D/F#) (F#5) N.C. (D/F#) (F#5) N.C.

Gtr. 3 (elec.)

*mf*  
w/ dist. & tremolo  
let ring throughout

**T** 19 16 16 19 16 18 16 17

**A** 19 16 16 19 16 18 16 17

**B** 19 16 16 19 16 18 16 17

Riff A  
Gtr. 1 (elec.) w/ dist. & tremolo  
Gtr. 2 (elec.) *divisi* w/ clean tone

Riff A1  
let ring throughout

End Riff A

End Riff A1

**T** 7 7 7 7 4 6 4 5 4 7 4 4 4 7 4 6 4 5 4 5 7 5

**A** 4 4 4 7 4 6 4 5 4 7 4 4 4 7 4 6 4 5 4 5 4 7 5

**B** 2 2 5 2 4 2 3 2 0 2 2 5 2 4 2 3 0 3

\* Key signature denotes F# Phrygian.

Gtrs. 1 & 2: w/ Riffs A & A1

N.C.(D/F#) (F#5) N.C. (D/F#) (F#5) N.C.

\*\* Spoken: Dad-dy, Dad-dy, the doc-tor's call-ing.

Riff B

Gtr. 3

End Riff B

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

Gtr. 4 (elec.)

*fade in p* w/ dist. *mf*

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

\*\* Child's voice.

Gtr. 3 tacet  
N.C.

\* Attention all in-patients, please report to the infirmary. It's time for your medication. \*\* Spoken: Oh yes it's

Gtrs. 4 & 5 (elec.)

\* Nurse's voice.

\*\* Doctor's voice.

Gtrs. 4 & 5: w/ Riff C, 3 times

going to hurt you a lot more than it's going to hurt me. \*\*\* Spoken: What's that sound? Wha, wha, what's that sound? That

\*\*\* Patient's voice.

Lead Voc.: w/ Voc. Fig. 1, simile

End Voc. Fig. 1

† Spoken: The diagnosis, was acute personality disorder, combined with psy -  
† Doctor's voice.

chotic overtones and manic depressive tendencies. In short, stark raving mad.

Verse

N.C.

1. The doc - tor's call - ing. The doc - tors is call -

†† Gtr. 4 to left of slash in TAB.



ing. (The doc - tor's call - ing.)

Some - thing's go - ing wrong. - ways shar - ing trips.

No - where do I be - long. Re - move me from your lips.

I

Gtrs. 4 & 5

Gtr. 5

Gtr. 4 *divisi*

P.M.

2 2 2 2 2 2 2 2 | 4 2 2 4/7 4 | 4 4 2 2 4/7 2 4 4

2 0 0 2/5 2 | 2 2 0 0 2/5 0 2

lis - ten to the voic - es in the dark — room. (What did they say?) Some - thing's go - ing down, but  
Sight and mind still and nev - er go a - way. (Go a - way.) One too man - y tan - trums.

Gtr. 2: w/ Fill 1

4 2 2 4/7 4 | 4 4 4 2 2 6 4 4 | 4 2 2 4/7 4 4

2 0 0 2/5 2 | 2 2 0 0 4 2 2 2 0 0 2/5 2 2

I can't make a sound. Look - ing past the bars of — my mind.  
De - vi - at - ed symp - toms. Bet - ter lock the phan - tom a - way. —

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

(cont. in slash)

4 2 2 4/7 2 | 4 4 4 2 2 4/7 4 | 4 4 4 5 5

2 0 0 2/5 0 2 | 2 2 0 0 2/5 2 2 2 3 3 3/3 2/2

\* Gtr. 5 to left of slash in TAB.

**Fill 1**  
Gtr. 2 (elec.)

*mf*  
w/ clean tone

TAB

14	12	12
----	----	----

**Fill 2**  
Gtr. 2

TAB

12	7	2
----	---	---

**Chorus**

Bkgd. Voc.: w/ Voc. Fig. 2, 3rd time

E5

Rhy. Fig. 1

Gtrs.  
4 & 5 //

C#  
⑤  
4fr

G  
⑥  
3fr

F#  
⑥  
2fr

E5

D5

Gtr. 6 (12 str.-acous.)

Riff D

*mf*  
w/ chorus  
let ring -----

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

A5

G5

A5

E5

End Rhy. Fig. 1

C#  
⑤  
4fr

G F#  
⑥ ⑥  
3fr 2fr

End Riff D

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

To Coda 1 ⊕  
To Coda 2 ⊕

E5

D5

A5

G5

let ring -----



**Interlude**

Gtr. 3: w/ Riff B, 1st 3 meas., simile  
 Gtr. 4: w/ Riff C, 1st 2 meas., simile  
 F#5

Gtr. 6 tacet  
 N.C. N.C.(D/F#) N.C.(F#5) N.C.

Gtr. 5 *//* (cont. in notation)

Ow.

Gtr. 6

Gtrs. 4 & 5

Gtr. 3

Gtrs. 4 & 5 *divisi*

w/ bar

4 2 4 2 5 2 4 18 16 17 2 3 (3) (3) slack

Gtrs. 4 & 5: w/ Riff C  
 Gtr. 3 tacet

*D.S. al Coda 1*

Ah.

2. Al -

**⊕ Coda 1**

Gtrs. 4 & 5: w/ Rhy. Fig. 1,  
 last meas.  
 Gtr. 6: w/ Riff D, last meas.

Gtrs. 4 & 5: w/ Rhy. Fig. 1, 1st 3 meas.  
 Gtr. 6: w/ Riff D, 1st 3 meas.

A5 G5 A5 \*\* B5

Em(add9) C#m7b5 E5 D5

call-ing. I see the chalk-line crawl-ing. I hear the doc-tor call-

(Oo, ah, oo, oo.)

\*\* Chord symbols reflect combined tonality.

**Interlude**

Gtr. 1: w/ Riff A, 1st 2 meas., 4 times  
 Gtr. 3: w/ Riff B, 2 times  
 Gtrs. 4, 5 & 6 tacet  
 N.C.(D/F#) (F#5) N.C.

A5 G5

Gtrs. 4 & 5 *//*

ing me a-way.

End Voc. Fig. 2

\*\*\* Spoken: Transmitters don't respond normally to the impulses that stimulate the

Gtr. 6

2 2 2-4

\*\*\* Doctor's voice.

(D/F#) (F#5) N.C. (D/F#) (F#5) N.C.

synapses. The result is what is medically known as cerebral meltdown.

Spoken: This place is my home, my mind still runs

(D/F#)

(F#5)

Gtrs. 4 & 5: w/ Riff C, simile  
N.C.

free. The doctor's prescription, less for you and more for me.

\* Microphonic fdbk., not caused by string vibration.  
pitch: A#, C#

### Guitar Solo

N.C.  
Voc. Fig. 3



F#5      N.C.      F#5      N.C.      End Voc. Fig. 3

na, na, na, na, na.

Gtr. 7

8va

3 3 6

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

14 16 14 14 14

Gtr. 8 (elec.)

Gtr. 9 (elec.)  
divisi

w/ dist.  
mf

w/ dist.  
mf

4 5 5 7 5

1 2 2 0 2

Gtrs. 4 & 5

End Riff E

(2) 4 0 4 4 0 5 0 0

Lead Voc.: w/ Voc. Fig. 3  
Gtrs. 4 & 5: w/ Riff E, simile  
Gtrs. 8 & 9 tacet

Gtr. 7

8va

3 3

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

16 16 16 16 16 16 16 14 16 16 14 17 14 17 14

8va

3 3 3

1/4 full full full full full

17 14 14 17 14 17 16 14 17 14 16 14 17 19 17 19 20 19 19 (19) 19 19

8va

Gr. 7

Gr. 8

Gr. 9  
divisi

4

1

*D.S.S. al Coda*

**Coda 2**

Gr. 7 tacet  
N.C.

Gr. 4 & 5: w/ Rhy. Fig. 1, last meas., simile  
Gr. 6: w/ Riff D, last meas.

A G F#

⑥ ⑥ ⑥

5fr 3fr 2fr

Gr. 4 & 5

A5 G5 A5 F5 F5 G5 Ab5 Bb5

Oo.

P.S.

P.S.

Gr. 4 & 5

call-ing. Oo, oh.

Gr. 7

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

**Chorus**

Bkgd. Voc.: w/ Voc. Fig. 1, 1 1/2 times  
Gr. 4 & 5: w/ Rhy. Fig. 1, 1st 3 meas.  
Gr. 6: w/ Riff D, 1 1/2 times  
E5 A5 E5 D5

I see the chalk-line crawl-ing. (Your coat is fall-ing. I hear the doc-tor call-

- ing. I hear the doc-tor call-ing. A mer-ci-ful em-balm-ing. The crest is fall-

Gr. 4 & 5



Outro

Cmaj7

Em/B

Bb6

A7(sus2)

I hear, I hear, I hear 'em call-ing me a -

- ing.)

Gtr. 6

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

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

Gtrs. 4 & 5

3 3 2 2 1 1 0 0

\* w/ delay repeats

N.C.(Ab(add#4))

(Cm(add9)/G)

N.C.

way.

grad. rit.

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

P.M.

grad. rit.

(cont. in slash)

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

Gtr. 7 tacet

F5

Whispered: A - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way.

Gtr. 10 (acous.)

mf

1 4 3 2 5 2 6 3 | 5 6 5 6 5 3 6 5 3 2 3

# I'll Be There

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

Chord diagrams for guitar:

- D5: 13 (5fr)
- D: 1333 (5fr)
- B $\flat$ /D: 211 (6fr)
- Am: 231
- G5: 2 34
- Fmaj7#11: 1342
- E: 231
- D5 open: 1
- D7: 1314 (5fr)
- Asus4: 124
- A: 123
- D5 type3: 13
- D5/A: 13
- C5: 133
- B $\flat$ 5: 133
- C/G: 121 (12fr)

Intro  
Free Time

Moderately ♩ = 113

Verse

Intro: D5 (band enters) 4

Verse: Gtr. 1 tacet N.C.(D5) \*\* D

1. I heard the voice of re - demp - tion,

Gtr. 1 (dist.) mf\* < f fdbk. Riff A Gtr. 2 (slight dist.) mp let ring throughout

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

\* vol. swell

\*\* Chord symbols reflect implied tonality.

D7 B $\flat$ /D

for me there is no ex - emp - tion.

Gtrs. 2 & 3 (clean) mp

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

Gtr. 1 - D5 p f

Well, I start - ed pray - ing. -

End Riff A

TAB: 0 3 | 0 3 0 6 0 0 6 | 0 5 0 6 0 0 6



Gtr. 1 tacet  
Gtrs. 2 & 3: w/ Riff A, 2 times  
D

D7

I heard the voice of sat - is - fac - tion, need - ing me for ben - e - fac -

Gtr. 4 (dist.)

*p* ————— *mp*

w/ E-bow

B $\flat$ /D

Gtr. 5 (clean)

D

*mp*

- tion. Well, I start - ed plead - ing.

Gtr. 4

Gtr. 1 *divisi*

*p* ————— *f*

(10) (10) 8 (8) 13 (13) 8 13

$\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$

B $\flat$ /D

I heard the bells be - gin to chime, warn - ing me. Oh, lord, don't

10

$\frac{7}{5}$   $\frac{7}{5}$   $\frac{7}{5}$

Gtr. 1 tacet

Gtr. 4 tacet

Gtr. 5

let this be my time, don't let this be my time.

Gtr. 4

Gtr. 4

Gtrs. 1 & 6

Gtrs. 1 & 6 *p* P.M. *f*

### Chorus

Am  
Rhy. Fig. 1

G5

Fmaj7#11

G5

I'll be there for you when you walk through the fire.

### Riff B

Am

G5

Fmaj7#11

G5

I'll be there for you when the flames get high-er. When noth-



Am G5 End Rhy. Fig. 1 Fmaj7#11 E

ing fits and noth - ing seems right, — till the ver - y last breath — of my life, —

End Riff B

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

Gtr. 5 tacet D5 open

Gtrs. 1 & 6

I'll be there — for you. — I'll be there. —

Gtr. 4

Gtr. 4

Gtr. 3 *divisi* H.H. — — — — — let ring — — — — —

(cont. in slash)

15 10 13 8 10 0(12) 3(15) 2(14)

Verse

Gtrs. 1, 4 & 6 tacet D D7

2. You saw — me slide — you saw me fall. We kept — our pride — through it all.

Gtrs. 2 & 3 Riff C

0 7 0 0 0 7 0 7 0 0 7 0 5 0 7 0 0 7 0 5 0 0 0 7

We start - ed scream - ing.

Gtr. 6 *p* Gtr. 4 Gtr. 6 *divisi*

Gtrs. 2 & 3 End Riff C

Gtrs. 2 & 3: w/ Riff C

Gtrs. 1 & 6: w/ Rhy. Fig. 2, 1 1/2 times

When skies \_ are dark, \_ no sun \_ shines through, \_ I know \_ I see \_ the light \_ in you. \_

D7 Bb/D

Gtr. 4 Gtr. 4 Gtr. 4 Gtr. 4

Gtrs. 1 & 6 *divisi* *p* *f* Rhy. Fig. 2 End Rhy. Fig. 2

P.M. - - - - -

We stopped \_ dream - ing and start - ed \_ be - liev - ing. Oh,

Gtr. 4 Gtrs. 1 & 6 *divisi*



**Chorus**

Gtrs. 1, 5 & 6: w/ Riff B & Rhy. Fig. 1, simile  
 Gtr. 4 tacet

Am G5 Fmaj7#11 G5

I'll be there for you when you walk through the fire.

Am G5 Fmaj7#11

I'll be there for you when the flames

G5 Am G5

get high - er. When noth - ing fits and noth - ing seems right, till the ver -

Gtr. 5 Fmaj7#11 E Fmaj7#11 E

y last breath of my life I'll be there for you. I'll be

Gtrs. 1 & 6

Asus4 A

there.

Gtr. 4

Gtrs. 1 & 6 divisi

**Bridge**

Gtrs. 1, 4, 5 & 6 tacet

Spoken: *In my hour of need,*

*you were there,*

*always.*

*And now it's time for*

Gtr. 2

*me to be there for you, too.*

*Always.*

*Always.*

Bb/D

Gtr. 5 tacet

Gtrs. 1 & 6

D5 type3

Gtr. 5

Gtr. 2

**Outro**

D5 type3

Rhy. Fig. 3

D5/A

C5

Voc. Fig. 1

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

Rhy. Fig. 3A

Bb5

I'll \_\_\_\_\_ be \_\_\_\_\_ there,



C5 D5 type3  
End Rhy. Fig. 3

End Voc. Fig. 1

I'll be there for

Rhy. Fig. 1 End Rhy. Fig. 3A

Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times, simile  
Gtrs. 2 & 6: w/ Rhy. Figs. 3A & 3, till fade, simile

D5 D5/A C5 Bb5

you. (Oh. Oh.) Oh. I'll be there. (I'll be there. be there. be there.)

Bkgd. Voc.: w/ Voc. Fig. 1, till end

C5 D5

there.) I'll be there. With you be-side me it's like, you

D5/A C5 Bb5

saw me fall. We kept our pride through it all. With

C5 D5

skies all dark, no sun shines through. Well I really, I'll be there for

Gtr. 7 (dist.)

*mp* *mf* full w/ bar w/ bar full

18 17 15 20 20 20 17 20

Gtr. 1

*mf* w/ wah-wah

3 5 6 8

D5/A

Begin Fade  
C5

Bb5

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

8va

full

8va

loco

(cont. in slash)

Bb5

Gr. 1

I'll be there. I see the light in you.

8va

Gr. 7

full

C/G

F# ② 19fr

G ② 20fr

A ① 17fr

Fade Out

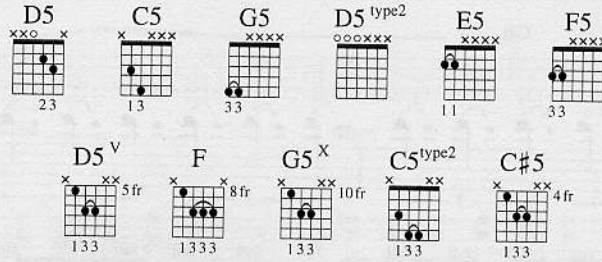
8va

loco



# Wanderlust

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Gtr. 5; Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

## Intro

Moderately Slow ♩ = 79

N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd)) D5 B♭/D D5 B♭/D

1. As

Gtr. 1 (elec.) Riff A

*mf* w/ dist.  
let ring throughout

End Riff A

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

## Verse

Gtr. 1: w/ Riff A, 3 times, simile

N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd)) D5 B♭/D

sure as the sun ris - es in the east, an - oth - er gun - man will come

D5 B♭/D N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd))

seek - ing my de - feat. Mm, hm.

Gtr. 2 (12 stg.-elec.) Riff B

*mf* w/ clean tone  
let ring throughout

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

D5 Bb/D Gtr. 4: w/ Riff C D5 Bb/D

Will he

Gtr. 3 w/ clean tone & slide Gtr. 3

Gtr. 3 (elec.) *mp*

Gtr. 4 (acous.) *mf* Riff C End Riff C

12 2 3 3 5 3 3 5 3 3 (12)

Gtr. 2 End Riff B

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

Gtr. 2: w/ Riff B, simile Gtr. 3 tacet Gtr. 4: w/ Riff C, 3 times, simile

N.C.(D5) (Bb/D) (D7(no3rd)) (D6(no3rd)) D5 Bb/D

be as fast — as me, are his nerves — qui-et and still? Will he fall — like all the rest,

D5 Bb/D Gtrs. 1 & 2: w/ Riffs A & B, last meas., simile D5 Bb/D D5

Gtrs. 1, 2, 4 & 5 (dist.) *mf*

end - ing his days, up - on Boot - hill.

Gtr. 3 w/ slide steady gliss.

**Chorus**

Gtrs. 1, 2 & 4 tacet

C5 G5 D5 type2 E5 F5 G5

Rhy. Fig. 1

Gtr. 5 simile on repeat

I'm — an out - cast — rid - ing — in - to town a - lone. — I — got wan - der - lust —

Riff D 8va

15 10



Gr. 5: w/ Rhy. Fig. 1, 1st 3 meas., simile

F5

D5 type2

C5

G5

D5

E5

End Rhy. Fig. 1



brand-ed \_ deep - er than the bone. \_ I'm \_ an out - cast \_ rid - ing \_ in - to town a - lone. \_ I

*loco*

To Coda ⊕

F5

G5

F5

D5 type2

Gr. 5

(cont. in notation 2nd time)

got a lust for wan - der - ing \_ brand - ed deep - er than \_ the bone. \_

End Riff D

Gr. 3

Gr. 2 *divisi*

### Verse

Gtrs. 1 & 2: w/ Riffs A & B, 4 times, simile

Gr. 5 tacet

Gr. 4: w/ Riff C, 2 times, simile

N.C.(D5) (Bb/D) (D7(no3rd))

(D6(no3rd))

D5

Bb/D

D5

Bb/D

Ba, dr, um, b, boom, bum. Bum, \_ bum, b, bum. 2. As I

8va

Gr. 3

\* <

steady gliss.

\* vol. swell

N.C.(D5) (B♭/D) Gtr. 3 tacet (D7(no3rd)) (D6(no3rd)) Gtr. 4: w/ Riff C, 2 times, simile D5 B♭/D

ride in - to the sun - set to take an-oth-er town. Thank you for the in - vite, but I

8va -

Gtr. 6 (elec.)

< mf w/ dist. fdbk.

(5) 19 (19)

D5 B♭/D N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd))

just can't \_ set-tle down. Ah.

8va -

grad. bend 1/2 w/ bar full

20 20 (20)20 (20)20 (20)20 (20)20 (20)20 (20)20 (20)20 (20)

(19)

Gtr. 4: w/ Riff C, 2 times, simile D5 B♭/D D5 B♭/D

Just can't set - tle down. (The)

8va -

grad. bend full hold bend full full hold bend

(20) 22 20 20 20 (20) 20 20 20 20 20 20 20 20 20 20 20

N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd)) Gtr. 4: w/ Riff C, simile Gtr. 6 tacet D5 B♭/D D5 B♭/D

dust that coats \_ my hat is from a doz-en towns. Dust from shoot - ing down an - oth-er doz-en clowns.

8va -

Gtr. 3 Gtr. 6 divisi w/ slide loco

grad. release

full 1/2

20 (20) (20) 18 22 (22) 20 22 3 0 0 1

D.S. al Coda



⊕ Coda

Bridge

Chords: D5, Dsus2, D7(no3rd) D, Dsus2, C/D, Dsus4 D

Gtr. 3 tacet

Gtr. 5 tacet

† Gtrs. 2 & 4 *mf*

A drum beats for me, it's

Gtr. 3

Gtr. 5 *divisi* P.M.

Gtr. 5 *divisi* †† let ring

\* Gtr. 3 to left of slash in TAB.

\*\* Key signature denotes D Mixolydian.

† composite arrangement

†† Gtr. 5 to left of slash in TAB.

Chords: Dsus2, D7(no3rd) D, Dsus2, C/D, G5/D

loud - er ev - 'ry day. The ca-dence tells me that soon I'll meet my

let ring

(cont. in slash)

Interlude

Gtrs. D 2 & 4

w/ Voc. Fig. 1, 2 1/2 times, simile

Voc. Fig. 1 \*\*\* - - - - - End Voc. Fig. 1

judg-ment day, my judg-ment day, my judg-ment day, my judg-ment day, my

Gtr. 3

*p* w/ slide *mf*

8 (8) 3 5

\*\*\*Sung behind the beat.

judg-ment day.

Gtr. 3

††† Gtr. 7 (elec.) *divisi* *mp*

w/ clean tone

(5) 10 (10) 13 (13) 8 10

††† Two gtrs. arr. for one.

Gr. 3 tacet

Whoa. \_\_\_\_\_ 3. A

Gr. 7

8va  
w/ clean tone  
mf steady gliss.  
loco

Verse  
Double-Time Feel

D5<sup>V</sup> F  
Rhy. Fig. 2  
Gr. 5  
drum beats for me. It gets louder every day. The  
Gr. 7  
Rhy. Fig. 2A  
f w/ dist.

G5<sup>X</sup> D5<sup>V</sup> End Rhy. Fig. 2  
ca - dence tells me that soon I'll meet my judgment day. Life's  
End Rhy. Fig. 2A

Gr. 5: w/ Rhy. Fig. 2, simile  
Gr. 7: w/ Rhy. Fig. 2A, simile

D5 F G5  
an end-less show-down, never knowing when they'll come. I sleep with one eye open, lying



**Guitar Solo**

Gtr. 5: w/ Rhy. Fig. 2, simile  
 Gtrs. 2 & 4: w/ Rhy. Fig. 2A, simile  
 D5 F

End Voc. Fig. 2

D5

\* Voc. Fig. 2

with my smok-ing gun. — (Oh. —————) My smok-ing gun. —

Gtr. 6

1/4

\* Key signature denotes D Dorian.

Bkgd. Voc.: w/ Voc. Fig. 2, 3 times, simile  
 G5

D5

full

1/2

F

8va

loco

1/2

full

G5

D5

The

1/2

Pre-Chorus

Gtr. 5 C5 type2 C#5 D5<sup>v</sup> C#5

game I play has caused a lot of grief. They were

Gtr. 6

12 <sup>1/2</sup> 12 10 12 10 <sup>1/4</sup> 10 12 10 12

Gtr. 7

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

Gtr. 5 C5 type2 C#5 D5<sup>v</sup>

dy - ing for fame. so I o - bliged some re - lief.

Gtr. 6

10 (10) 14 13 13 15 13 <sup>1/4</sup> 15 13 <sup>1/4</sup> 15 (15)

Gtr. 7

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



Dy - ing for fame I o - bliged them some re - lief.

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

14 14 14 14 13 13 13 15 15 16 16 17 18 19 22 22  
 /14 14 14 13 13 13 15 15 16 16 17 18 19 22 22

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

**Chorus**

Gtr. 3: w/ Riff D, 1st 8 meas., simile  
 Gtr. 5: w/ Rhy. Fig. 1, 2 times, simile  
 Gtr. 7: tacet  
 C5 G5 D5 E5 F5 G5

I'm an out - cast rid - ing in - to town a - lone. I got wan - der - lust

Gtr. 6

full full full full full full  
 10 10 10 10 10 10  
 13 13 13 13 13 13

brand - ed deep - er than the bone. I'm an out - cast with light - ning in my hand.

F5 D5 C5 G5 D5 E5

full full full full full full  
 10 10 8 10 13 15 17  
 13 (13) 10 13 10 12 (12) 10 12 10 10 11 13 16 18 20

**Outro**

Gr. 3: w/ Riff D, last 3 meas., simile  
 Gr. 5: w/ Rhy. Fig. 1, last 2 meas., simile  
 F5 G5

F5 G5 F5 D5

I got wan-der-lust lost in no man's land. I got a lust for won-der-ing

8va... loco

full

20 23

12

10 10 13 10

w/ bar (10)

F5 D5 F5 G5

lost in no man's land. I got wan-der-lust.

Gr. 5

8va...

3

full

(10) 13 10 13 10 13 full (13) 10 13 15 15 13 15 full 15 13

F5 D5 type2

rit.

Gr. 6 loco

3

full

full

15 13 13 10 12 10 12 10 12 10 13 (13) X

rit. \* fdbk.

\* Microphonic fdbk., not caused by string vibration.

Gr. 3

w/ slide rit.

10 10 (10) (10)



# Ecstasy

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

**Dm** 134211 (5fr)  
**A/D** 132111 (5fr)  
**Dm7** 131211 (5fr)  
**G/D** 342111 (5fr)  
**Gm6** 314 (5fr)  
**Bb6** 111 (5fr)  
**E7/G#** 14 (5fr)  
**A** 111 (5fr)  
**Bb** 1333 (5fr)  
**A5** 11 (5fr)  
**Bb5/A** 11 (5fr)  
**C5** 133 (5fr)  
**Bb5/C** 111 (5fr)

## Intro

Moderately Fast Rock ♩ = 129

**Dm**

Gtrs. 1 (elec.) & 2 (acous.)  
*f* w/ clean tone

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

TAB

## Verse

Gtr. 2 tacet  
**Dm** A/D **Dm7**

Rhy. Fig. 1

Gtr. 1

1. You live \_\_\_ in a world \_ of fan - ta - sy, \_\_\_\_\_ mm. \_\_\_\_\_

Gtr. 3  
 Rhy. Fig. 1A

G/D

Dm  
End Rhy. Fig. 1

You live in a web of de - ceit.

End Rhy. Fig. 1A

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 7/8 times, simile  
 Gtr. 3: w/ Rhy. Fig. 1A, 1st time, simile  
 Gtr. 3 tacet, 2nd time

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

Dm

2. You want it all, in - clud - ing me.

3. The se - cret meet - ings that we hide,

Dm7

You like it all to be neat.

deeds of in - i - qui - ty.

Dm

I come to you when sha - dows fall,

The price of fool - ish pride;

Gtr. 3: w/ Rhy. Fig. 1A, 1st 7 meas., 2nd time, simile

Gtr. 5: w/ Riff A, 2nd time, simile

Dm7

Gtr. 4 (elec.)

*mf* w/ dist. & tremolo

let ring throughout

Fill 1  
Gtr. 4

TAB



G/D

Gm6

\* Gtrs. 1 & 3

*simile on repeat*

I leave as the dawn ar - rives. Hide  
the cost of im - mo - ral - i - ty. And we hide

Gtr. 5 (elec.) **Riff A** w/ dist. *f* 8va

Gtr. 4 *divisi*

0 1 3 4 15 17 (17) 15 18

5

\* composite arrangement

Gtr. 5 tacet, 2nd time

Dm

Bb6

the truth to de - ceive them all. How my good  
the truth to de - ceive them all, and the pain

*loco*

**End Riff A**

15/5 (15) 5 0 2 3 2 3

5 5 3

\* Gtr. 5 to left of slash in TAB.

Gtr. 5 tacet, 1st time  
Gtr. 5: w/ Fill 2, 2nd time

E7/G#

A

Bb

A

Gtrs. 1 & 3

in - ten - tion lies.  
of what will nev - er be.

Gtr. 4

P.S.

3 1 3 3 3 3 3

1 3 2 1 3 3 3 3 3 3 3

Fill 2  
Gtr. 5

15 14

T  
A  
B

# Chorus

Gtrs. 1 & 4 tacet

D5 A/C# C5 G/B D5 A/C# C5

Try to si - lence the sus - pi - cions, feed - ing the dark in -

Gtr. 5 Riff B

*simile on repeats*

\* w/ pitch shifter  
full  
12 (12) 10 12 (12) (12)

*steady gliss.*

\* Gtr. 3 Rhy. Fig. 2

*f*

\* doubled throughout Chorus \* set one octave higher

G/B D5 A/C# C5 G/B Bb5

- hi - bi - tion. We can nev - er let an - y - one see the

*steady gliss.* full w/ bar full

X X 12 (12) 10 12 (12) (12) 0 12 (12) 10

End Rhy. Fig. 2

1. F5 C5 Csus4 C Bb5 F5 A5

sin I bring - called ec - sta - sy, the sin I bring -

End Riff B

(10) (10)



2.

Bb5 F5 C5 Csus4 C D5

ec - sta - sy. sin I bring - called ec - sta - sy, —

(10) (10)

Gtr. 3: w/ Rhy. Fig. 2  
Gtr. 5: w/ Riff B, simile

A/C# C5 G/B D5 A/C# C5

Try to si - lence the sus - pi - cions, feed - ing the dark in -

G/B D5 A/C# C5 G/B Bb5

hi - bi - tion. We can nev - er let an - y - one see the

To Coda ⊕

F5 C5 Csus4 C Bb5 F5 A5

sin I bring - called ec - sta - sy, — the sin I bring; —

Gtr. 3

Guitar Solo  
Dm

ec - sta - sy. Hmm, hmm. — hmm, — hmm, — hmm, —

\* Gtrs. 2 & 3  
p  
let ring throughout

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

\* Gtr. 3 w/ Leslie effect

A/C# Dm7

hmm. Hmm, hmm, - hmm, hmm, - hmm, - hmm. -

Gr. 5

rake -1/2 w/ wah-wah -1/2 flutter bar -1 fdbk. w/ bar

14 (14) (14) 10 (10) (10)

Gtrs. 2 & 3

pitch: A slack

0 6 5 5 6 5 0 6 0 6 5 5 6 5 0 6 0 5 6 5 5 6 0 5 0 5 6 5 5 6 0 5

G/D w/ Bkgd. Voc. ad lib, next 6 meas. Gm6

Hmm, hmm, - hmm, - hmm, -

12 1/2 (12) (12) full 12 (12) w/ bar (12) (12)

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

Dm Dm/C Bb6 E7/B

Mm, hmm, - hmm, - uh. -

w/ delay w/ bar Harm. flutter bar 8va -1 loco

0 2 10 (10) (10) 10 (10) 5 (5) (5)

\* vol. swell pitches: G D slack

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



Gtr. 3      A5      Bb5/A      A5      Bb5/A

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

Leslie effect off

Gtr. 5

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

Gtr. 2

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

*D.S. al Coda*  
(take 2nd ending)

A5

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

*f*

14 15 12 13 12 13 12 15 12 13 15 12 14 15 16 12 13 14 15 15 15 full 15 15 full 15 15 full 15 15 full 15 15 full 15 15

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

⊕ Coda

1. 2.

Bb5 F5 C5 Csus4 C Bb5 F5 Bb5/C

sin I bring called ec - sta - sy, the - sta - sy, — the sin I bring, — ec -

Gtr. 5

Gtr. 3

(cont. in slash)

Outro

C5 Bb5/C C5 Bb5/C

Gtr. 3

sta - sy. — Oh, ec - sta - sy. — Mm, — uh, ec - sta - sy. —

Gtr. 5

(6) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 8 6 5 5 5 5 5 5 5 5 5 5 5 10 10 12 14 15

Play 3 Times and Fade

C5 Bb5/C C5 Bb5/C

Ooh, ooh, ec - sta - sy. — Ooh, ow.

rake —

1/2 full

15 14 12 10 9 (9) 7 5 (5) (5) 3 3 (3) 15

\* sung 1st time only



# Seven

Words and Music by Dave Mustaine and David Ellefson

**E5** **D5** **A5** **B5** **E5 open** **F#5** **G5** **E7sus4** **E** **D5/A**

**Intro**  
Fast Rock ♩ = 158

Gr. 1 (fuzz) Em N.C.(E7) Gr. 1 Gr. 2 Riff A

*mf* *f* *\*\* Gr. 2 (dist.) divisi*

\* Key signature denotes E Mixolydian. *\*\* doubled throughout*

1. | 2. **Verse**  
N.C.(E7)

End Riff A

1. Full \_\_\_\_\_ of cras - ti - na - greed, al -  
- ways giv - ing up. sou. \_\_\_\_\_ Full \_\_\_\_\_ of thing pride, \_\_\_\_\_ comes  
- Some - of thing bet - ter

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

you sell \_\_\_\_\_ your soul. \_\_\_\_\_ Full \_\_\_\_\_ of thing pride, \_\_\_\_\_ comes  
- ways giv - ing up. sou. \_\_\_\_\_ Full \_\_\_\_\_ of thing bet - ter

Riff B End Riff B

**Fill 1**  
Gr. 1

Gr. 2: w/ Riff A, 3 times  
 Gr. 1: w/ Fill 1, 2nd time

a hea - vy load. — You — eat — your - self, — g' - lut -  
 to in - ter - rupt. Cast your ver - dict down

Gr. 1 Riff C End Riff C

Gr. 1: w/ Riff C Gr. 2: w/ Riff B

- to - ny. — re - sent — your - self, — you en -  
 to me. Spare me your bleed -

**Pre-Chorus**

A5 D5 C5 G5 A5 D5 C5 G5 A5

- vy me. — Well, ev -  
 - ing sym - pa - thy. — On - ly care

Gr. 2

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

D5 C5 G5 A5 D5 C5 G5 A5 D5 C5 G5 A5 D5 C5 G5 B5

- 'ry-thing turns in - to wrath. — You lust -  
 how you ap - pear. — Clear -

Rhy. Fig. 1

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

(cont. in slash)



Chorus

E5 D5 A5 B5  
End Rhy. Fig. 1

E5<sup>open</sup> F#5 G5 A5 G5  
Rhy. Fig. 2

Gtr. 2

your self to death. see clear. } Deep fears that drive

\* Gtr. 4 (dist.)

Riff D

5 6 4 7 4 6

Gtr. 3 (dist.)

Rhy. Fig. 2A

1/2

4/2 6/4 6/4 (6/4) 4/2 7/5

\* doubled throughout

\*\* Lead vocal is doubled one octave lower throughout Chorus.

E5<sup>open</sup> B5 A5 G5 A5 E5<sup>open</sup> D5

us, they're hid be - neath dis - guis - es Judge

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

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

B5 A5 B5 A5 G5 E5<sup>open</sup> F#5 G5 A5 E5

1. Gtr. 4 tacet  
End Rhy. Fig. 2

Musical notation for guitar and voice. Includes notes for guitar and lyrics: "the world with-in, ah, for-give my dead-ly sins."

End Riff D Gtr. 2

Musical notation for guitar and voice. Includes guitar riff notation and lyrics: "the world with-in, ah, for-give my dead-ly sins."

End Rhy. Fig. 2A Gtr. 3

Musical notation for guitar and voice. Includes guitar riff notation and lyrics: "the world with-in, ah, for-give my dead-ly sins."

2.

Gtr. 3 tacet  
N.C.(E7)

F#5 G5 F#5 E5

Musical notation for guitar and voice. Includes notes for guitar and lyrics: "2. Pro - my dead - ly. Deep -"

Gtr. 2

Musical notation for guitar and voice. Includes guitar riff notation and lyrics: "2. Pro - my dead - ly. Deep -"

Gtr. 3

Musical notation for guitar and voice. Includes guitar riff notation and lyrics: "2. Pro - my dead - ly. Deep -"

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A  
Gtr. 4: w/ Riff D

F#5 G5 A5 G5 E5 Bm A G A E5

Musical notation for guitar and voice. Includes notes for guitar and lyrics: "fears that drive us, hid be - neath dis - guise -"

D5 Bm A Bm A G E5

Musical notation for guitar and voice. Includes notes for guitar and lyrics: "es. Judge the world with - in, ah, for - give"



Guitar Solo

F#5 G5 A5 F#5

— my dead - ly sins. —

Gr. 4

Gr. 2 *divisi*

Rhy. Fig. 3

End Rhy. Fig. 3

1/2

1/4

(2/5/6) 4 4 3 7 4 4 17 14 14 16 14 15 14 16 14 17 14 16 14 15 14 16 14 17 14 16 14 19 14

4 4 2 5 4 4 2

Gr. 3

1/2

(4/2) 6 6 6 6 4 2 4

(cont. in slash)

Gr. 2: w/ Rhy. Fig. 3, 2 times, simile

Gr. 3 *decresc.*

8va

Gr. 4

1/2

1/2

1/2

3

17 (17) 14 17 14 17 (17) 14 17 14 17 (17) 14 17 14 16 14 17 14 16 19 14 17 14 14 15 16 17 16

Gr. 3 tacet  
F#5 N.C.  
8va

Gr. 4

full

17 16 14 17 14 15 14 18 14 17 19 17 14 17 16 14 17 14 13 16 14 17 19 19 13 14

Gtr. 5: w/ Fill 2

Gtr. 2: w/ Rhy. Fig. 1, simile  
Gtr. 4: w/ Fill 3

8va... loco

A5 D5 C5 G5 A5

D5 C5 G5 A5 D5 C5 G5 A5

D5 C5 G5 B5 E5 D5 A5 B5

E (6) open E5 (6) open D5 A5 E (6) open B5 E7sus4 E (6) open D5 A5 B5

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

Fill 2  
Gtr. 5 (dist.)

TAB

5

Fill 3  
Gtr. 4

TAB

14 (14)





Gtr. 5 tacet

(D5)

(A5)

(G5)

(E5)

glut - to - ny, — pride,

(D5)

en - vy, — wrath, s - loth,

Gtr. 5

Riff E

*mf*

P.H.

2 7 4 5 7 5 7 (7) 3 7 4 5 7 5 (5) 1/4 4

pitch: G

(A5)

(G5)

(E5)

death, dead - ly sev-en.

End Riff E

7 4 5 7 5 5 7 (7) 3 7 4 5 7 5 7 (7) 3 3 7 4 5 7 5

(D5)

(A5)

(G5)

Sev-en dead - ly sins of mine. —

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



(E5)

Gr. 5: w/ Riff E, 6 times, simile

E

E

D

\* Gtrs. 2 & 3

(cont. in notation)

Ooh, on ev - 'ry street and cor - ner lie

Gr. 5  
8va  
P.H. full

Gtrs. 2 & 3  
p

pitch: A B A G \* composite arrangement

sev - en dead - ly sins of mine. On

A G E5

1. 2. E

On ev - 'ry street and cor - ner lie

D A

Rhy. Fig. 4

these sev - en dead - ly sins. Ooh, on

G E5 E

End Rhy. Fig. 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4,  
1 6/8 times, simile

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time

D A G

ev - 'ry street and cor - ner lie — these { sev - en dead - ly sins  
sev - en,

1. 2.

E5 E E5

Gtrs. 2 & 3: w/ Rhy. Fill 1, 2nd time

of mine. — Oh, on sins of mine. — Oh, on

sev - en dead - ly sins.

D5

ev - 'ry street Oh, en - vy. — and cor - ner lie Wrath. these

Gtrs. 2 & 3

A5 G E5

sev - en Sloth. dead - ly sins of mine. — Dead - ly sins of mine. The

Voc. Fig. 1

Greed. — Pride. Sev - en dead - ly

Rhy. Fill 1  
Gtrs. 2 & 3



Gtr. 5: w/ Riff E, 1st 7 meas., simile  
E5

D5

A5

sev - en ) dead - ly sins,

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "sev - en ) dead - ly sins,". Below the vocal line is a guitar accompaniment in treble clef, consisting of a series of chords. At the bottom of the system is a guitar tablature with seven measures, showing fret numbers for each string.

these dead - ly sins of mine. \_\_\_\_\_

Gtr. 5: w/ Fill 6

(cont. in slash)

The second system continues the vocal line with the lyrics "these dead - ly sins of mine." followed by a long line. The guitar accompaniment continues with a similar chordal pattern. The system concludes with a guitar tablature for the final measure, which includes a slash indicating a continuation. A note above the tablature reads "Gtr. 5: w/ Fill 6".

Outro

D5/A A E5 open

Gtrs. 2 & 3 // //

Gtr. 5

Gtr. 4

The 'Outro' section is divided into three guitar parts. Gtr. 2 & 3 play a sustained chord, indicated by double slashes. Gtr. 5 plays a melodic line with triplets, starting on a high fret. Gtr. 4 plays a rhythmic pattern of chords. Below the guitar parts is a fretboard diagram showing fret numbers for strings 1 through 6 across three measures.

Fill 6  
Gtr. 5

This section shows a specific guitar fill for Gtr. 5. It includes a musical notation in treble clef with a key signature of three sharps. Below it is a guitar tablature with two measures, each containing a triplet of notes on the 7th fret.

D5/A A E5 open

These dead - ly sins of mine. —

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

8va

15 14 15 14 15 14 15 14 15 14

D5/A A E5 D5/A A

Ooh. —

(12)

8va loco

(15) 17 15 0 14 12 10 9 7 5





# Time: The Beginning

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

Em Cmaj7 Bsus4 E5 C5 B5 A5

Verse  
Slowly ♩ = 66

Em  
\* Gtr. 1 (acous.)  
*mf*

(cymbal roll)

1. Fa - ther Time, I'm - run - ning late. I'm

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

TAB

\* Two gtrs. arr. for one.

Rhy. Fig. 1

End Rhy. Fig. 1

wind - ing down; I'm grow - ing tired.

TAB

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

Sec - onds drift in - to the night. The clock just ticks till my time - ex - pires.

Gtr. 2

w/ bar  
-1/2

TAB



Cmaj7

Bsus4

Cmaj7

Bsus4

B A G F#  
 ⑤ ⑤ ⑥ ⑥  
 2fr open 3fr 2fr  
 End Rhy. Fig. 2

Rhy. Fig. 2

Gr. 1

(cont. in notation)

You were once my friend; \_ now I know I can't tie your hands.

Gr. 3 (12-stg. acous.)

Rhy. Fig. 2A

*mf*  
let ring throughout

End Rhy. Fig. 2A

Gr. 2

\* Esus4

Em

Esus4

Em

Esus4

Em

Esus4

Em

2. The

Gtrs. 1 & 3

Gr. 2

\* Chord symbols reflect implied tonality.

### Verse

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile

Gr. 2 tacet

Em

days - I - saved I could - n't spend. They fell - like - sand through the

Gr. 3

*mp*

hour - glass. No time \_ to lose, no time to \_ choose.

Gr. 2

*mp* \* <

\* < 1/2

9 7 10 9 (9) 7 (7) (7) 5 (5) 3

Gr. 3

(0) 0

\* vol. swell

**Chorus**

\*\* Em Em<sub>9</sub> Em7 Em Cmaj7 Am9 B+ N.C.

Time \_ tak - ing time, \_ it's \_ tak - en mine..

Gr. 2

*p*

Gtrs. 1 & 3

Rhy. Fig. 3 End Rhy. Fig. 3

*f*

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

\*\* Chord symbols reflect implied tonality.

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

Em Em<sub>9</sub> Em7 Em Cmaj7 Am9 B+ N.C. Em Em<sub>9</sub> Em7 Em

\_ Scenes \_ of \_ my life \_ seem \_ so \_ un - kind. \_ Time chas - ing time.

Gr. 2

11 9 (9) 0 12

\*\*\* Pluck strings behind nut.



Cmaj7 Am9 B+ N.C. Em Em<sup>6</sup> Em7 Em Cmaj7 Am9 B+ N.C.

creeps up be - hind. I can't run for - ev - er and time waits for no -

12 12 7 (7) (7) 11 12 12

Harm.

Am7 Dadd<sup>2</sup><sub>4</sub> Esus4 Em Esus4 Em

one, not e - ven me.

Gtr. 2

10 (10) 12 12 14

Gtrs. 1 & 3

0 7 0 7 0 7 5 0 7 0 7 5 0 0 0

Verse

Gtr. 2 tacet Esus4 Em Esus4 Em

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

3. An - en - e - my, I can't de - fend; my

Gtr. 4 (elec.)

*f* w/ slap-back echo & dist.

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

1/2 full

Gtrs. 1 & 3 Riff A Gtr. 3

0 7 0 7 0 7 5 0 7 0 7 5 0 0 0 7 5 7 5 5

Gtr. 3: w/ Riff A, simile

fi - nal place, a dead - ly end. Life is just a

Gtr. 4  
Gtr. 3 rake -1  
15ma loco  
End Riff A  
fdbk.  
fdbk.  
w/ bar full  
1 1/2

\* Gtr. 3 to left of slash in TAB.

pitch: G#

F#

speck - in - space; dreams \_ of an \_ e - ter - nal rest - ing place.

Gtr. 4  
full  
grad. release 1/4

Gtr. 1: w/ Rhy. Fig. 2, simile  
Gtr. 3: w/ Rhy. Fig. 2A, simile  
Cmaj7

Gtr. 2: w/ Rhy. Fill 1, simile  
Cmaj7

Bsus4

Bsus4

I can't get an - y young - er; time has bru - tal hun - ger.

Gtr. 4  
Gtr. 2 divisi  
Rhy. Fill 1  
w/ bar  
End Rhy. Fill 1

\* Gtr. 4 to left of slash in TAB.



**Chorus**

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

E5

Rhy. Fig. 4

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

E5

End Rhy. Fig. 4

Gtr. 2

Time tak - ing time, it's tak - en mine. Scenes of my

Gtr. 4 Riff B

End Riff B

rake grad. bend full

5 2 5

Gtr. 4 tacet C5

B5

Gtr. 4: w/ Riff B E5

C5

B5

life seem so un - kind. Time chas - ing time creeps up be - hind.

E5

C5

B5

I can't run for - ev - er and time waits for no

Segue to "Time: The End"

A5

Gtr. 2

B5

*mf*

one, waits for no one, not e - ven me.

Gtrs. 1 & 3

2 4 4 4 5 5 7 7 7

# Time: The End

Words and Music by Dave Mustaine and Bud Prager

**A5** 11 **B5** 134 **C5** 134 **D5** 134 **E5** 134 **A** 111   
**C** 1333 **D6 (no 3rd)** 134 **A/C#** 14 **Em/B** 14 **C5 type2** 14 **C#(b5)** 34 **C open** 32

**Intro**  
Moderately Slow Rock ♩ = 78

Gtrs. 1 & 2 (dist.) N.C.(E)

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

**TAB**

(E) Rhy. Fig. 1 P.M. P.M. P.M. P.M.

(Em) P.M. P.M.

**TAB**

(E) (Em) Bb5 F5 E5

Ooh,

Rhy. Fig. 2 P.M. P.M. P.M. P.M. P.M.

**TAB**

**Verse**  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times  
N.C.(E)

(Em) (E) (Em)

I see Chro - nos; his eyes are on fire. He

Gtr. 3 (dist.) *mf* rake \* w/ wah-wah, delay & octaver

**TAB**

\* Octaver set one octave below played pitch.



(E) (Em)

holds \_\_\_\_\_ my life \_\_\_\_\_ and I see my time ex -

rake - - -

12 12 11 11 11 (11) 9 7 (7) 12 15 (15) (7) 12 15 (15)

\* Approximate pitch.

**Chorus**

(Em) Bb5 F5 E5

A5  
Gtrs. 1 & 2

B5

C5

D5

pire. \_\_\_\_\_ Beat the clock. \_ Beat the clock. \_ My head. \_  
(Beat the clock. \_ Beat the clock. \_

Gtr. 3

wah-wah & octaver off

15 15 12 14 (14)

A5

B5

C5

D5

\_\_\_\_\_ starts to spin. My head starts to spin. My head \_\_\_\_\_ starts to spin. My head starts to spin. \_\_\_\_\_





(Em) (E)

8va

full full full full full full

(Em) (E)

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

loco

1/4 1/4 1/4 1/4 1/4 1/4

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

(Em) B $\flat$ 5 F5 E5

Outro  
E5 D5

Gtrs. 1 & 2

Rhy. Fig. 3

8va

Gtr. 3

Gtr. 4 (clean) w/ chorus & slap-back echo divisi Riff A

\* Applies to Gtr. 3 only. \*\* Played behind the beat.

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

A C End Rhy. Fig. 3 E5 D5

8va

Gtr. 3

End Riff A

Gtr. 5 (dist.)

f

grad. release

1/2

A C E5 D5

8va

19 19

grad. release

(14) 1 12 13 (13) 13 14 14 11 (11) (11) 12 11 (11) 14

A C E5 D5

w/ bar  
grad. dive

4

grad. bend full

1/2

(14) (14) 10 9 10 8 12 5 13 5 14 5 14 7 10 9 10 15 10 (10) 9 10 12 10 9 9

\* Tap notes w/ right hand index finger.

A C E5 D6 (no 3rd)

Gtr. 3 tacet  
Gtrs. 1 & 2

(4) (4)

-3 1/2 slack

hold bend full

1/2

10 15 10 8 10 10 10 8 9 9 10 15 10 (10) 16 17 19 17 16 17 16

8va

3



A/C#

C5

*8va*

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

Em/B

C5 type2 C#(b5) D5

Gtrs. 1 & 2

*loco*

Gtr. 5

15 12 15 12 14 15 12 14 full 12 12 full 12 12 15 12 15 14 12 14 12 14 12 14 12 14

Gtr. 4

9 10 8 9 10 9 10 12 10

A/C#

C open

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

(10) 9 10 12 10 10

# 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:

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**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 bend up as indicated. The first note does not take up any time.

**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.

**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.

**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.

**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.



**INSOMNIA**  
**PRINCE OF DARKNESS**  
**ENTER THE ARENA**  
**CRUSH 'EM**  
**BREADLINE**  
**THE DOCTOR IS CALLING**  
**I'LL BE THERE**  
**WANDERLUST**

**ECSTASY**  
**SEVEN**  
**TIME: THE BEGINNING**  
**TIME: THE END**



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