

Reckoning Day

Music by Dave Mustaine and Marty Friedman
 Words by Dave Mustaine and David Ellefson

A5 C5 F5 D5 E5

Tune Down 1/2 Step:

- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

Intro

Moderate Rock ♩ = 120

N.C.(E5)

*Gtrs. 1 & 2

Rhy. Fig. 1

play 4 times
 End Rhy. Fig. 1

Verse

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

N.C.(E5)

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

Fill 2

Gtr. 3

(F#5)

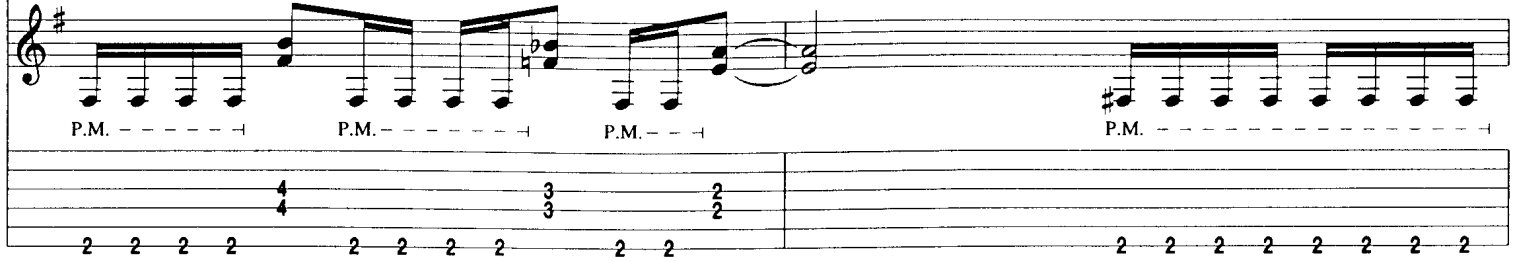


los - ing game.

I like the way _ that you
2. I like the things _ that you

Rhy. Fig. 2
Gtrs. 1 & 2

End Rhy. Fig. 2



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



let me in,
try to fake,

the way you look _ when the walls _ cave in.
and your face, _ when I see _ you break.



I like the way _ that your stom-ach knots,
And that you say _ you will pray for _ me.

and how you cry for it
You re - al - ize you are

(A5)



all to stop. _
prey for me. _

I like the way _ that you
I like the way _ you stay

Rhy. Fig. 3
Gtrs. 1 & 2

End Rhy. Fig. 3



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



fool your - self, and make be - lieve _ there's no - bod - y else.
on at - tack. No mat - ter what, _ I keep com - ing back.



I like the way _ that you stand in line, _ and beg sal va - tion from the
And how you try _ to hold me down, _ but you end up driv en

E5 N.C. Gtr. 3: w/ Fill 1, 1st time E5 N.C. Gtr. 3: w/ Fill 3, 2nd time E5 N.C.

emp - ty skies. (emp - ty skies)
to the ground. (to the ground)

Gtrs. 1 & 2

let ring - | let ring - | let ring - | let ring - |

E5 N.C. Chorus A5 C5 D5 F5 E5

Don't want no re - venge..

Rhy. Fig. 4 End Rhy. Fig. 4

let ring - | let ring - |

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times A5 C5 D5 F5 E5 A5 C5 D5 Gtr. 4: w/ Fill 4, 2nd time F5 E5

Ain't no pay-back time. It ain't called get-ting e - ven. Here comes the reck-on-ing

Fill 1 Gtr. 3 (dist.)

8va

mf 1 1/2

TAB

17 17 (17) 15 17 14 16 16 14 12 14 (14)

Fill 4 Gtr. 4 (dist.)

mp

TAB

3 5 3 2

Fill 3 Gtr. 3

full

TAB

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

Gtrs. 1 & 2: w/ Rhy. Fig. 5
 Gtr. 6: w/ Rhy. Fig. 6
 Gtrs. 4 & 5: w/ Riffs A & A1. simile

Gtr. 7

Am C F5 D5 Dm(add9) Bm(add4)

Chorus
End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times
 Gtrs. 4, 5 & 6 tacet

Gtr. 6: w/ Rhy. Fill 1

Gtr. 7 tacet

F5 E5 A5 C5 D5 F5 E5 A5 C5

Gtrs. 1 & 2 P.M.

Don't want no re-venge. —
 Don't want no re-venge. — Ain't no pay-back time..

D5 F5 E5 A5 C5 D5 F5 E5 A5 C5

Ain't no pay-back time. It ain't called get-ting e-ven. Here come the reck-on-ing,

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
 N.C.(E5)

w/ Lead Voc. ad-lib, till end

play 4 times

D5 F5 E5

here comes the reck-on-ing — day. (day) (day) Here comes the reck-on-ing —

N.C.(E5) * Repeat and Fade

Gtrs. 1 & 2

P.M.

* Band fades out while drum overdub continues *f*.

Rhy. Fill 1

Gtr. 6

T
A
B

Train Of Consequences

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

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

Intro

Moderate Rock ♩ = 114

(drumsticks:)



band tacet
* N.C.(E5)

Rhy. Fig. 1
Gtrs. 1 & 2

* Chord implied by bass 2nd time and throughout.

1. B♭5 | 2. B♭5

End Rhy. Fig. 1

Verse

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

N.C.(E5)

do - ing you a fa - vor, as I'm tak - ing all your mon - ey. I
2. No horse ev - er ran as fast as the mon - ey that you bet. I'm

guess I should feel sor - ry, but I don't e - ven trust me. There's some
blow - ing on my cards, and I play them to my chest. Life's

N.C.(E5)



bad news creep-ing up, _____ and you feel a sud-den chill. _ How do you do? _
fab-ric is cor-rupt, _____ shot through with cor-ro-ded thread. _ As for me, _

Bb5



My name is trou-ble, _____ I'm com-ing in _____ for the kill. _
I hocked my brains, _____ packed my bags _____ and head-ed west. _

Pre-Chorus

N.C.(F#5)

N.C.

(F#5)

N.C.



In for _____ the kill.
I hocked my brains,

Gtrs. 1 & 2



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

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

(C#5)

N.C.

(B5)

N.C.

A5

N.C.



Ooh, _____ and you know I will, _____ ooh. }
head-ed west, _____ oh. }



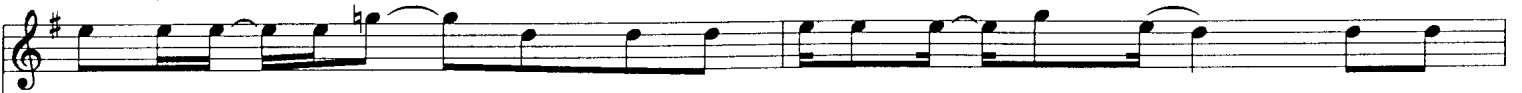
let ring ----- | let ring ----- |

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

Chorus

N.C.(E7)

(Dsus2)



Set the ball _____ a-roll-in', I'll be click-ing off _____ the miles. _ On the

Rhy. Fig. 2



let ring ----- | let ring ----- |

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

(C) (D) (C) (A)

train of con - se-quenc - es, my box - car life o' style. _ My

End Rhy. Fig. 2

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

(E7) (Dsus2)

think-ing is de - railed, I'm tied up to the tracks. _ The

1. (C) (D) *(C/E) *(A/F#)

train of con - se-quenc - es, there ain't no turn - ing back, _ oh!

* Chords implied by bass.

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

N.C.(E5) Bb5 (C/E) (A/F#)

ain't no turn - ing back. _

Interlude
N.C.
Rhy. Fig. 3
Gtrs. 1 & 2

A5 E5 G5 A5 C5 N.C.

Gtr. 3(dist.)

f full full

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

Gtrs. 1 & 2

full 1/4 2

End Rhy. Fig. 3

Guitar Solo

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

N.C.

Gtr. 3

The first system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melodic line starting with a natural chord (N.C.) indicated by a wavy line. The bottom staff is a bass staff showing fret numbers: 15, 12, 14, 12, 14, (14), 12, 14, 14, 12, 14, 12.

The second system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melodic line with chord labels: A5, E5, G5, A5, C5, and N.C. The bottom staff is a bass staff showing fret numbers: 12-14, 12-10, 12-10-12-10, 12-13-12-10, 12, (12), 0, 0.

The third system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melodic line. The bottom staff is a bass staff showing fret numbers: 0, 5, 0, 5, 0, 5, 0, 3, 0, 3, 0, 3, 0, 5, 0, 5, 0, 8, 0, 8, 0, 8, 0, 10, 10, 10, 10, 10, 10, 10, 12, 10, 12, 11, 10.

The fourth system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melodic line with chord labels: A5, E5, G5, A5, C5, and N.C. The bottom staff is a bass staff showing fret numbers: 12, (12), X, 12, 14, 15, 16, 15, 14, 12, 14, 15, 16, 15, 14, 12, 14, (14), 12, 14, 12, 12, 14.

The fifth system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melodic line. The bottom staff is a bass staff showing fret numbers: (14), 12, 15, 14, 12, 12, 14, 12, 15, 14, 12, 12, 15, 14, 12, 15, 12, 15, 12, 15, 12, 14, 12, 15, 15, 14.

A5 E5 G5 A5 C5 N.C.

Oh.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
N.C.(E7)

(Dsus2)

Set the ball a - roll - in', I'll be click - ing off the miles. On the

* Play 1st time only.

Gtr. 3 tacet

(C) (D) (C) (A)

train of con - se - quenc - es, my box - car life o' style. My

(E7) (Dsus2)

think - ing is de - railed, I'm tied up to the tracks. The

(C) (D) 1. (C/E) (A/F#) 2. (C/E) (A/F#)

train of con - se - quenc - es, there ain't no turn-in' back. ain't no turn-in' back.

1., 2. 3.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1
N.C.(E5)

Bb5 Bb5

Addicted To Chaos

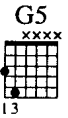
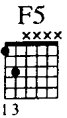
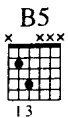
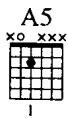
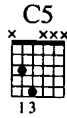
Words and Music by Dave Mustaine

Tune Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = Eb



Intro

Moderately Slow Rock ♩ = 98

Em N.C. Rhy. Fig. 1 *Gtrs. 1 & 2 D N.C.

(drums) 4

*fade in P.M. P.M. P.M. P.M.

T
A
B

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

*w/ dist.
**Gradual fade in till Verse (f).

A7 N.C. D5 N.C. End Rhy. Fig. 1

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

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

Verse

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

Em N.C.

D N.C.

A7 N.C.

1. On - ly yes - ter - day _ they told me you were gone. _ All these nor - mal peo - ple,
2. Light shined on my path, _ turn bad days in - to good. _ Turn break-downs in - to blocks,

D5 N.C.

Em N.C.

D N.C.

will I find an-oth-er one? _ Mon-key on _ my back, _ ach - ing in _ my bones. _
I smashed 'em 'cause I could. _ My brain was la-bored, my head would spin. _

A7 N.C.

D5 N.C.

Gtr. 3: w/ Fill 2, 2 times, 2nd time
Em N.C.

I for-got _ you said, _ "One day you'll walk a - lone." _ I said _ I need you,
Don't let me down, _ don't give up, don't give in. _ The rain comes down, _

Fill 2
Gtr. 3

T 8 7 5
A 5 4 2
B

(G) (Am) (Em) (D/F#) C5
 Gr. 2 //

Will — you turn on me? — Is this my fi — nal stand? —

Gr. 1

P.M. — — — P.M. — — — P.M. — — —

(Gr. 2 cont. in slash)

To Coda ⊕ Chorus

A5 B5 A5 Rhy. Fig. 2A F5 G5 End Rhy. Fig. 2A

In — a dream — I can — not

*Rhy. Fig. 2

Gr. 3 (dist.)

Gr. 1 divisi

P.M. — — — —

End Rhy. Fig. 2

*Rhy. Fig. 2 refers to Gtrs. 1 & 3.
 **Gr. 3 indicated to left of slashes in TAB.

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

A5 F5 G5 A5 F5 G5

see tan — gled ab — stract fal — la — cy. Ran — dom tur-moil builds in

N.C. 1. Em N.C.

me. I'm ad — dict — ed, ad — dict — ed to cha-os. †(cha-os

*Rhy. Fill 1

Gr. 3

End Rhy. Fill 1

Gtrs. 1 & 2 divisi

P.M. — — — — P.M.

†echo repeats

*Rhy. Fill 1 refers to Gtrs. 1, 2 & 3.
 **Gr. 3 indicated to left of slashes in TAB.

Gtr. 4: w/ Fill 1
 Gtr. 3 tacet
 D N.C.

A7 N.C.

D5 N.C.

cha - os cha - os)

Gtrs. 1 & 2

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

4 5 0 0 0 5 7 5 7 0 5 | 5 4 0 0 0 5 7 5 7 0 5 | 7 5 0 0 0 5 7 5 7 0 5

2. **Guitar Solo**
 Gtr. 3 tacet
 N.C. G5

dict - ed to cha - os, ta!

Gtr. 4

Gtr. 3 **Rhy. Fig. 3**
 Gtrs. 1 & 2

Gtrs. 1 & 2 *divisi** P.M. P.M. P.M.

End Rhy. Fig. 3

12 13 15 12 14 15 12 14 15 14 12 12 14 14 13 15 18 15

15/3 14/2 15/3 17/5 17 5 7 7 5 7 8 7 7 5 7 6 5 3 3 5 5 3 5 6 5 X X X 5

*Gtr. 3 indicated to left of slashes in TAB.

Fill 1
 Gtr. 4 (dist.)

f full

T
 A
 B

X 9 11 12 9 11 12 12 11 12 11 12 12 14 (14)

D.S. al Coda

(cont. in Fill 3)

Coda

Chorus

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

In a dream - I can-not see tan - gled ab - stract fal - la - cy.

tan - gled ab - stract fal - la - cy. Ran - dom tur - moil builds in me. Ran - dom tur - moil builds in

me, oh, ___ builds, builds, builds... In ___ a dream

I can - not see tan - gled ab - stract fal - la - In ___ a dream - I can - not see

Rhy. Fill 2

Gtr. 3

Gtrs. 1 & 2 *divisi*

T							
A		14/2	16/4	17/5	16/4	17/5	17/5
B	0/0			17/5	0/0	15/3	0/0 16/4 17/5

*Gtr. 3 indicated to left of slashes in TAB.

F5 G5 A5 F5 G5

cy. tan - gled ab - stract fal - la - cy. Ran - dom tur-moil builds in me. Ran - dom tur-moil builds in

Gtrs. 1, 2 & 3: w/ Rhy. Fill 1
N.C.

me. I'm ad - dict - ed to, (Ad - dict - ed to, ad - dict - ed to the ad - dict - ed to

Outro
Gtr. 3 tacet
N.C.

cha-os. cha-os.) *(cha-os cha-os cha-os) †Ad-

*Rhy. Fig. 5
Gtr. 2
Gtr. 1 *divisi*

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

0/0 0/0 4 5 0/0 0/0 4 5 4 0/0 0/0 7 5 0/0 0/0 5 4 5 7 0/0 0/0 4 5 0/0 0/0 4 5 5 0/0 0/0 5 0/0 0/0 5 4 5 7

*Rhy. Fig. 5 refers to Gtrs. 1 & 2. **echo repeats †w/ pre - echo & echo repeats.

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

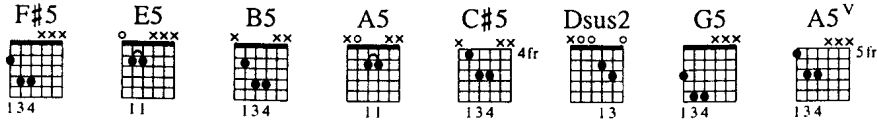
dict - ed, (Ad - dict - ed.) ad - dict - ed (Ad - dict - ed.) to

cha - os, (Ad - dict - ed.) cha - os. (Ad - dict - ed.) Ad - dict - ed to

cha - os, (Ad - dict - ed.) cha - os. (Ad - dict - ed.)

A Tout Le Monde

Words and Music by Dave Mustaine



Tune Down 1/2 Step:

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

Verse

Moderately ♩ = 101

band tacet
N.C.(F#m)

1. Don't re - mem - ber where I was, I re -

Rhy. Fig. 1
* Gtr. 1
mf let ring throughout

(E6add4)

* clean elec. (doubled by acous.)

al - ized life was a game.

(Bm7) (Gsus2) (A5)

3

End Rhy. Fig. 1

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

Verse

The more ser - i-ous-ly I took things, the hard - er the rules be - came.

N.C.(F#m) (E6add4) (Bm7) (Gsus2) (A5)

2. I had no i - dea what it'd cost, my life passed be - fore my eyes.

(F#m) (E6add4) (Bm7) (Gsus2) (A5)

3

I found out how lit - tle I ac - com - plished, all my plans de - nied.

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Pre-Chorus
 band enters
 Gtr. 1 tacet
 F#5

*A5/F# *B5/F#

1. So as you read this, know my friends, I'd love to stay with you all.
 2. Mov-ing on is a sim-ple thing, what it leaves be-hind is hard..

Gtrs. 2 & 3 (elec.)

*Chords implied by bass & gtr.

F#5 A5 B5

Smile when you think of me, my bod-y's gone, that's
 You know the sleep-ing feel no more pain, and the liv-ing all are scarred..

Chorus
 F#5
 Rhy. Fig. 2A

D5

Gtrs.
 2 & 3 //

Rhy. Fig. 2
 Gtr. 1

(cont. in slash) let ring -----

E5 B5 A5 F#5

A tout mes a-mis. Je vous aime... Je dois par-tir.

let ring ----- | let ring ----- | let ring ----- |

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

A5 B5 C#5 B5

To Coda ⊕
Dsus2
End Rhy. Fig. 2A

These are the last words I'll ev-er speak, and they'll set me free.

let ring ----- | let ring ----- | let ring ----- |

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

*(Gtr. 3 cont. in notation)

End Rhy. Fig. 2

*1st time only.

Verse

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

F# E B F#5 G5 G G5 A5^vA G5

⑥ 2fr ⑥ open ⑤ 2fr ⑥ 3fr ⑥ 5fr

3. If my heart was still a - live, I know it would sure-ly break..

Gtr. 3

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

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

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

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

D.S. al Coda

F#5 F# ⑥ 2fr P.M. E ⑥ open B ⑤ 2fr F#5 G5 G ⑥ 3fr G5 A5^V A ⑥ 5fr G5

And my mem-'ries left with you, there's noth-ing more to say..

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

2 4 2 4 2 4 0 4 0 4 0 4 2 4 2 4 2 4 0 2 2 2

⊕ **Coda**
Guitar Solo
Gtr. 1 tacet

F#5 Gtrs. 2 & 3 // E5 //

Gtr. 4(elec.)
f
w/ dist.

B5 F#5 G5 A5^V G5

1/4 1/2

F#5

E5

11 10 10 10 11 10 10 10 11 14 14 12 14 (14) 13 14 13 11 14

B5

F#5

G5

A5^v

(cont. in notation)

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

Pre-Chorus

Gtr. 4: w/ Fill 1

G#5

*B5/G#

Gtr. 4 tacet

*C#5/G#

So as you read, know my friends, I'd love to stay with you all.

Gtrs. 2 & 3

P.M. - - -

P.M.

P.M.

6 6 4 6 4 4 X X 4 6 4 6 4 4

*Chords implied by bass & gtr.

Fill 1
Gtr. 4

T
A
B

11

G#5 B5

Please smile, _ smile _ when you think a - bout _ me, _

P.M. - - 4

C#5 E5

my bod - y's gone, - that's all. _____

Chorus

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

F#m7 E B F#m

A tout le monde. _ A tout mes a-mis. Je vous aime. _ Je dois par-tir.

A C#m Bsus2 Dsus2

These are the last _ words I'll ev - er speak, and they'll set me free. _____

Outro

F#5 E5 B5 F#5

Gtrs. 2 & 3 *f*

*Gtr. 5(elec.)

Gtr. 4 *divisi*

9 9 9 9 10 9 10 10 9 10

14 13 14 11 14 13 14 11 12 10 12 10 9 10

11 14/11 14 13 14/11 13/9 14/11 11 12 15 11

**

*w/ dist. ** Gtr. 5 indicated to left of slashes in TAB.

G5

A5^v

G5

F#5

E5

(15)
11

12 12 15 14 12 10 9 9 9 9 14

12 12 12 16 14 12 11 14 13 14 11 14 13 14 11

14/11 14/11 14 12 14/11 14 13 14/11 13/9 14/11

Slower ♩ = 85

Gtr. 1: w/ Rhy. Fig. 1

N.C.(F#m)

(E6add4)

B5

N.C.

(cont. in notation)

Gtrs. 4 & 5

Gtrs. 2 & 3
divisi

rit.

10 9 10 10 9 10 15 14 14 13 14 12 14 12 11 12 14 9

12 10 12 12 10 12/15 7 6 7 6 7 5 7 5 4 5 7 2

(Bm7)

(Gsus2) (A5)

Gtrs. 2, 3, 4 & 5 tacet

(F#m6)

Gtr. 1

Gtr. 2: w/ Fill 2

F#m

dim.

mp

let ring
rit.

(9)
2

2 4 0 4 4 2 4 2 4 0 4 0 4 2 4

Fill 2

Gtr. 2

full

T
A
B

5

Elysian Fields

Music by Dave Mustaine
Words by Dave Mustaine and David Ellefson

Tune Down 1/2 Step:

- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

Intro

Moderate Rock ♩ = 129

Verse

Chords: E5, A5, G5, E5, C5

Guitar: * w/ effect, Gtrs. 1 & 2, f w/ dist., Rhy. Fig. 1, P.M.

Vocal: 1. Un - eas - y feel -
2. Soar - ing to —

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

* Sound of tape being slowed down.

Chords: A5, G5, E5, F5, G5, A5

Guitar: P.M., P.M., P.M.

Vocal: - ing, burn - ing out my eyes. —
the sun with blood up - on their wings. —

TAB: (5 3 2) 2 0 2 0 0 0 0 1 1 1 3 5 5 3 3

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

Chords: G5, E5, C5, A5, G5, E5, F5, G5, A5

Vocal: I hope the end is less pain - ful than my life. —
Su - per - sti - tious dust left twist - ing in the wind. —

Chords: G5, E5, C5, A5, G5, E5, F5, G5, A5

Vocal: I stand on trial be - fore the gods on judg - ment day. —
Man still has one be - lief, one de - cree that stands a-lone. — The

G5 E5 C5 A5 G5 E5 F5

A blink of an eye between the cradle and the grave.
lay - ing down of arms is like can - cer to their bones.

Pre-Chorus

G5 F#5 C5 F#5 C5

One last look at visions of flesh.
(Ah.)

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

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

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times F#5 C5 F#5 C5

The last best hope of man on earth.
(Ah.)

F#5 C5 F#5 C5

Pon - tius Pi - late still wash - ing his hands.
(Ah.)

Chorus

F#5 C5 F#5 F5 E5 Emaj9 **D⁹/F#

The world don't wan-na be saved, on - ly left a - lone.
(E - ly - sian Fields.)

Gtr. 2 Rhy. Fig. 3 Gtrs. 1 & 2

Gtr. 1 divisi P.M. P.M. *

*Gtr. 1 indicated to left of slashes in TAB.

** Bass notes throughout Chorus are implied by bass gtr.

Dmaj9/F# D⁹/F# Dmaj9/F# C5 G A5 N.C.

*Voc. Fig. 1

We are storm-ing the heav - ens

(E -)

End Rhy. Fig. 3

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

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

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

* Bkgd. vocs. only.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times E5 Emaj9 D⁹/F# Dmaj9/F# D⁹/F# Dmaj9/F# C5 G A5 Gtr. 3: w/ Fill 2, 3rd time N.C.

End Voc. Fig. 1

ly - sian Fields. to raise the swords and shields.

(E -)

E5 Emaj9 D⁹/F# Dmaj9/F# D⁹/F# Dmaj9/F# C5 G A5 N.C.

ly - sian Fields. We as-cend to our des - ti - ny,

(E -)

Half-Time Feel To Coda 1.

E5 Emaj9/D# D⁹ Dmaj9/C# C5 G/B A5

ly - sian Fields. to the E - ly - sian Fields.

Gtrs. 1 & 2

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

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

Fill 2

Gtr. 3

mp

full full

TAB

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

2.
Gtr. 3: w/ Fill 1

End Half-Time Feel C5 G/B A5 N.C.

Fields.

P.M.

Harmonica Solo
End Half-Time Feel
N.C.

1., 2., 3. 4. D.S. al Coda

(E -

P.M.

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 3
w/ Voc. Fig. 1, 4 times
C5 G/B A5 N.C.

Outro-Chorus
End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
E5 Emaj9 D⁶/F#

Fields. We are storm-ing the heav-ens
(We are storm-ing the

Fill 1
Gtr. 3(dist.)

pp

TAB 14 16 14 14 16 14 14 14 16 14 14 14 (14)

Fill 3
Gtr. 3

pp

TAB 14 16 14 14 16 14 14 14 14 16 16

Rhy. Fill 1
Gtrs. 1 & 2

P.M.

TAB 0 3 2 0 0 0 0 0 0 0

C5 G A5 N.C. E5 Emaj9 D⁶/F# Dmaj9/F# D⁶/F# Dmaj9/F#

heav - ens to raise the swords and shields. to raise the swords and shields.

C5 G A5 N.C. E5 Emaj9 D⁶/F# Dmaj9/F# D⁶/F# Dmaj9/F#

shields. We as - cend to our des - ti - ny, (We as - cend to our

C5 G A5 N.C. E5 Emaj9/D# D⁶ Dmaj9/C#

des - ti - ny, to the E - ly - sian

Gtr. 3

1/2

rit.

7 7 5 8 8 8 5 5 3 3 5 4 3 2 (2)

Gtrs. 1 & 2

rit.

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

C5 G/B A5 **Freely**

Fields.

Fields.

full full full full

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

0 3 2
4 4 2
5 5 0

The Killing Road

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderately Fast Rock ♩ = 154

band tacet
N.C.(E5)

Gr. 1 (dist.)

band enters
N.C. (E5) (F5)

Gr. 2 (dist.)

Gr. 1 divisi

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

T
A
B

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

(E5) (F5) (D5) band tacet
N.C.(E5)

Rhy. Fig. 1

Gtrs. 1 & 2

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

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

(F5)

1. (C) (B) 2. band enters (C) (B)

1. A

End Rhy. Fig. 1

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

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

Verse

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

N.C.(E5)

gain we stalk the stage. At mach speed we en - gage. An-oth-er
will nev - er end, it al-ways starts a - gain.

(E5) (F5) (C) (B)

Feed - ing peo - ple's rage, the big cat's left it's cage. Back
show's a - round the bend, an - oth-er long lost friend. Oh,

(E5) (F5) (C) (B)

(E5) (F5) (C) (B)

Chorus

Gr. 3: w/ Fill 1, 3rd time

E5 B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

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

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

To Coda 1. 2.

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5 Bb5 G5 F5 E5

Interlude

N.C.(E5) (F5) (C) (B)

Gtrs. 1 & 2

Fill 1
Gr. 3

(E5)

Gtr. 3(dist.)

F#5

mf

X X 9

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

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

Guitar Solo

F#5

G5

E5

G5

(9) 8 11 11 9 11 9 8 11 12 9 9 11 9 12 12 14 12 11 (11)

1/2

Rhy. Fig. 3

P.M. - - - - -

P.M. - - - - -

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

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

F#5

G5

E5

(11) 12 11 9 9 8 9 8 (8) 2 (2) 11 11 11 11 11 (11) 16 14 16 17 14 15

1/2

End Rhy. Fig. 3

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

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

G5 F#5

let ring - |

G5 F#5

G5 E5

G5 F#5

full full full

G5 E5 G5

8va

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

F#5

G5

E5

8va

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

N.C.(E5)

8va

(F5)

(C)

(B)

D.S. al Coda

(E5)

8va

(F5)

(C)

(B)

⊕ Coda

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times

Bb5

G5

F5

E5

B5

Bb5

G5

F5

E5

B5

Bb5

G5

F5

E5

I lost my mind, lost all my mon-ey,

B5

Bb5

G5

F5

E5

B5

Bb5

G5

F5

E5

I lost my life to the kill-ing road.

Double-Time Feel

B5

Bb5

G5

F5

E5

B5

Bb5

G5

F5

E5

I lost my mind, lost all my mon-ey,

B5

Bb5

G5

F5

E5

B5

Bb5

G5

F5

E5

I lost my life to the kill-ing road.

Rhy. Fill 1

Gtrs. 1 & 2

TAB

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

Blood Of Heroes

Words and Music by Dave Mustaine

Tune Down 1/2 Step:
 ① = Eb ④ = Db
 ② = Bb ⑤ = Ab
 ③ = Gb ⑥ = Eb

A5 5fr
 Bb5 6fr
 G5 5fr
 F5 5fr
 E5 5fr
 D5 5fr
 E5^{VII} 7fr
 F5^{VIII} 8fr

Intro

Moderately ♩ = 115

Gtr. 1 (acous.)

Am(add9) *Am(add9/C)

mf let ring throughout

* Bass plays C.

*Am(add9/F) *Am(add9/E)

ff (cont. in notation)

** Gtrs. 2 & 3

* Bass plays F. * Bass plays E. ** elec. w/ dist.

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.
 Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 2 & 3

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times
 A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

1. Walk - ing stiff, let me tell _ ya, - bet-ter left _ for dead. _____

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

And now we are on a mis - sion, well, it's full speed _ a - head.

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 1 3/4 times
 A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

2. My leg - ion's when we do the crime. _____ Let's get one thing straight. -

3. We've been run down ev-'ry hill. _____ Chased up all the dead end streets.

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 (C5) (D5)

Pre-Chorus

N.C. F5 N.C. D5 N.C. A5 N.C. (F) N.C.

Gtrs. 2 & 3 Rhy. Fig. 2

(D) N.C. (E5) N.C.

Gr. 3 Gr. 2 *divisi* * Grs. 2 & 3 End Rhy. Fig. 2

* Gr. 3 indicated to right of slashes in TAB.

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

A5 N.C. (F) N.C. (D) N.C.

(E5) N.C. **To Coda I** F5 G5 N.C.

*Gr. 5 *mf* *Gr. 4 *mf* *divisi*

*elec. w/ dist.

* Gr. 5 indicated to left of slashes in TAB.

Chorus

Gtrs. 4 & 5: w/ Fill 1, 1st time
 Gtr. 4: w/ Fill 2, 2nd time
 Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

(Still a - live. —) Blood of he - roes. (Nev - er die. —) They nev - er die. —

*D.S. al Coda 1
 To Coda 2*

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

(Still a - live. —) Blood of he - roes. (Nev - er die. —) They nev - er die. —

Coda 1

Guitar Solo

Gtr. 3 tacet

A5 Bb5 A5
 Rhy. Fig. 3

G5 F5 E5 F5 E5 † G5 A5 Bb5 A5 G5 D5 E5^{VII} F5^{VIII} E5^{VII} D5 Bb5
 End Rhy. Fig. 3

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

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

A5 Bb5 A5 G5 F5 E5 F5 E5 G5 A5 Bb5 A5 G5 D5

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

w/ wah-wah full full P.H. full

pitch: A, B, A

E5 F5 E5 D5 Bb5 A5 Bb5 A5 G5 F5

7 7 7 7 7 7 7 19 17 20 17 19 17 20 17 19 17 20

rake - P.H. full full full full 8va

Fill 1

Gtr. 5 8va

Gtr. 4 *dim.*

17/8

TAB

* Gtr. 5 indicated to left of slashes in TAB.

Fill 2

Gtr. 4 8va

full

TAB

E5 F5 E5 G5 A5 Bb5 A5 G5 D5

8va

loco

full

Gr. 2: w/ Rhy. Fig. 3, 1st 3 meas.

E5 F5 E5 D5 Bb5 A5 Bb5 A5 G5 F5 E5 F5 E5 G5

A5 Bb5 A5 G5 D5 E5^{VII} F5^{VIII} E5^{VII} E5 F5 E5

Gr. 2

8va

full

1/2

full

E5 F5 E5 E5 F5 E5 E5

loco

tr

8va

1/2

3/4

(cont. in Fill 2)

⊕ Coda 2

Bridge

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

B5 N.C.

F#5 G5 F#5 N.C.

E5 N.C. C5 B5 N.C.

Blood _ of he - roes. _____

Rhy. Fig. 4
Gtrs. 2 & 3

End Rhy. Fig. 4

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

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

F#5 G5 F#5 N.C. E5 N.C. C5 B5 N.C.

F#5 G5 F#5 N.C. E5 N.C. C5 B5 N.C.

Blood _ of he - roes. _____

Blood _ of he - roes. _____

Outro-Chorus

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

F#5 G5 F#5 N.C. E5 N.C. C5 A5 N.C. (C5) (D5) N.C.

F5 N.C. G5 A5 N.C. (C5) (D5)

They nev-er die. _____ (Still a - live. ___)

Blood _ of he - roes. _____ (Nev - er die. _

N.C. F5 N.C. D5 N.C. A5 N.C. (C5) (D5) N.C.

F5 N.C. G5 A5 N.C. (C5) (D5)

Blood _ of he - roes. _____ (Still a - live. ___)

Blood _ of he - roes. _____ (Nev - er die. _

N.C. F5 N.C. D5 N.C. F5

G5 G#5 N.C. A5

Blood _ of he - roes. _____ Ah. _____

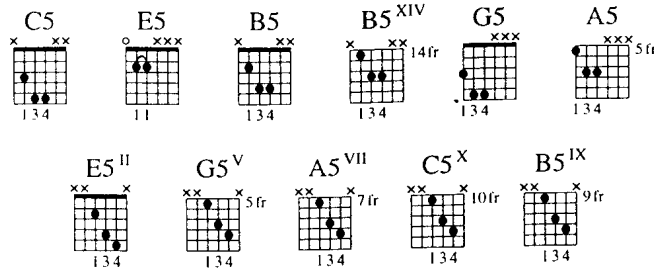
Gtrs. 2 & 3

P.M. - - - - -

3 5 6 7 7 5
1 3 4 0 1 1 0

Family Tree

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



Tune Down 1/2 Step:

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

Intro

Moderate Rock ♩ = 123

*Gtrs. 1 & 2

Chords: N.C.(E5), (Dadd9), (C), (Dadd9), (Dadd9)

f let ring

TAB: 0 9 9 7 7 7 5 5 5 7 7 7 7 7 7

*Gtr. 1 (clean elec.)
*Gtr. 2 (dist. elec.)

Chords: (Badd4), N.C., E5

let ring

*w/ dist. 1/4 P.M.

TAB: 4 4 0 5 (5) 2 2 2 0

*Gtr. 1

Verse

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

N.C.

1. For - got - ten things re - mem - bered. The ti - gers eat their _ young. _
2. When you hear them say, "Trust _ me," don't wait to see what's _ next. _

The bod - y stayed, but in - side the head the mind was on the _ run. _
Thrown to the wolves, for - ev - er trust - ing. Raised in a form of liv - ing hell. _

Rhy. Fill 1
Gtrs. 1 & 2

dim.

TAB: 2 2 0

Con spir - a - cy of si - lence. The on - ly way out of pain -
 Sing a one note song of rage. Live and die with - in your heart..

Gtr. 2
 Gtr. 1 *divisi*

* P.M. P.M.

*Both gtrs.

is turn a - round, run through it man. Too wet
 So be - ware in the shad - ows, your fam -

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

Pre-Chorus

Gtrs. C5
 1 & 2 //
 >

'ly tree to come in from the rain. Tell - them... } I know.
 waits in the dark. I say... }

Gtr. 3 (dist.)
 mf

(cont. in slash)

Gr. 4: w/ Fill 1, 1st time
 Gr. 4: w/ Fill 2, 2nd time

C5

G E G F# E5
 (4) (4) (6) (6)
 5fr 2fr 3fr 2fr

— they were do - ing it to you. — But don't

G E G F# B5
 (4) (4) (6) (6)
 5fr 2fr 3fr 2fr

B5^{XIV}

— try do - ing it to me. — No, no.

Fill 1
 Gr. 4 (dist.)

Fill 2
 Gr. 4

Chorus

Gr. 3 tacet, 1st & 2nd times
Gr. 3: w/ Fill 3, 3rd time

Gr. 3 tacet, 3rd time

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

Let me show you how I love you. It's our se -

Rhy. Fig. 1
Gtrs. 1 & 2

N.C. C5 E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5

- cret, you and me. Let me show you how I love

1. N.C. G5 F#5 N.C. C5 2. N.C. G5 F#5 N.C. E5 N.C. C5

you. But keep it in the fam-i-ly. you. But keep it in the fam-i-ly

End Rhy. Fig. 1 Rhy. Fill 2 End Rhy. Fill 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5

tree. Let me show you how I love

N.C. G5 F#5 N.C. E5 N.C. C5

you. It's our se - cret, you and me.

Fill 3
Gr. 3

full

T
A
B

15

To Coda ⊕

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. C5

Let me show you how I love you. The se - cret, huh,

Guitar Solo

B5 E5 D/F# G D5/A

of the fam - i - ly tree.

Gr. 3

full (10) 5 full

Gtrs. 1 & 2

Rhy. Fig. 2

P.M. let ring

*Gtr. 1: w/ clean tone

C5 G5 Dadd4

End Rhy. Fig. 2

P.M. let ring let ring let ring

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

E5 D/F# G D5/A

full full full

C5 *8va* G5 *loco* Dadd4

15 (15) 14 15 (15) 8 15 15 12 14 12 15 12 14 12 14 12 14 12 10 12 14 (14)

E5 E (6) open G5 G (6) 3fr

*Gtrs. 1 & 2 P.M. P.M.

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

A5 A (6) 5fr C5 C (5) 3fr B5 B (5) 2fr

*Gtr. 1: w/dist.

(14) (14) 12 14 12 11 14 13 12 10 12 12 (12) 10 12 10 12 12 14 12 14 12 14 12 14

E5¹¹ G5^v

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

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

A5^{VII}

C5^X

B5^{IX}

(cont. in notation)

8va

full 1/2 full 1/2 full
15 15 15 15 15 (15) 17 15 20 19 15 17 19 15 17 16 14 13 16 14 13 12

(cont. in Fill 3)

Coda

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

N.C. G5 F#5 N.C. E5 N.C. C5

— you. The — se - cret of the fam - i - ly

Outro

Begin Fade

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

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. E5 N.C. C5

tree. Let me show — you how I love — you. It's our se - cret, you and — me...

Gtr. 3
mf

9 10

Fade Out

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. E5 N.C. C5

— Let me show — you how I love — you. But — keep — it in the fam - i - ly...

full hold bend

9 9 14 15 (14)

* Vib. bent string only.

Youthanasia

Words and Music by Dave Mustaine

E5 E5^{VII} B5 Bb5 D5 G5

Bb G#5 A5 G G# A

Tune Down 1/2 Step:

- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

Intro

Moderate Rock ♩ = 134
Half-Time Feel

*Gtrs. 1 & 2: Rhy. Fig. 1

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

1.,2.,3. 4. End Rhy. Fig. 1

T
A
B

*w/ dist.

N.C. Riff A

1.,2.,3. 4. End Riff A

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

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

Verse

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

1. Who'd be - lieve, _ with the way _ things are here, _ we'd be go - ing an - y -

2. Luck de - sert - ed me _ and the truth beat out my brains. _ Men rise on

where tell - ing peo - ple how to live? Who'd be - lieve _ we'd spend more

step - ping stones _ of their selves to high - er things. _ I've stepped _ o - ver lots of

ship - pin' drugs and guns, _ than to ed - u - cate _ our sons? _ Sor - ry, that's what they did. _

bod - ies on my way. _ Thanks for the in - form - a - tion, _ don't need no more an - y - thing. _

Gtrs. 1 & 2: w/ Riff A, 1st 6 meas.

Gtrs. 1 & 2: w/ Riff A1

Riff A1

Gtrs. 1 & 2

P.M.

T
A
B

2 2 2 5 2

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

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

I can't help — but think, — I can't help — but think, —

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

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

I — can't help — but think — some — one's — for — sak — en you and me.

Chorus
2. G5 F#5 E5 E5^{VII} B5 Bb5 D5 E5 E5^{VII}

Rhy. Fig. 2

Gtrs. 1 & 2

Gtrs. 3 & 4

Gtr. 3

Gtr. 4 *divisi*

Riff B
*Gtr. 3 *mf*

*Gtr. 4 *divisi* *mf*

(cont. in slash)

*w/ dist.

en you and me. — We are the damned of all — the world, — with

B5 Bb5 G5 E5 E5^{VII} B5 Bb5 D5 E5 E5^{VII} B5 Bb5

End Rhy. Fig. 2

Gtrs. 3 & 4

Gtr. 3

Gtrs. 3 & 4

Gtr. 3

Gtrs. 3 & 4

Gtr. 4 *divisi*

Gtr. 4 *divisi*

End Riff B

sad - ness in our hearts. — The wound - ed of — the world. — We've been — hung out — to dry. —

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 3 & 4: w/ Riff B

E5 B5 Bb5 D5 E5 B5 Bb5 G5

— You did - n't want us an - y - way. — And now we're mak - ing up — our minds. —

E5 B5 Bb5 D5 E5 B5 Bb5

— You tell us how to run — our lives. — We run for youth - an - a - si - a.

Interlude
End Half-Time Feel

Gtrs. 1 & 2 Gtrs. 3 & 4 tacet

N.C. 1., 2., 3.

P.M. P.M.

Guitar Solo

Gtr. 2 tacet

Rhy. Fig. 3

G5 G#5 A5 E5 B5 Bb G5 G#5 A5

End Rhy. Fig. 3

4. P.M. (Gtr. 1 cont. in slash)

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

E5 B5 Bb G5 G#5 A5 E5

8va

Gtr. 4

w/ bar w/ delay let ring

*dive

-1 1/2 *Gradual dive continues into next meas. as Gtr. 4 enters mix.

B5 Gtr. 3 tacet 8va

Bb loco

G5 G#5 A5 E5 8va

let ring

B5 8va

Bb

G5 G#5 A5 E (6) open Rhy. Fig. 4

Gtrs. 1 & 2 P.M. loco

8va

full full full full full full full w/ echo repeats

*Vib. bent string only.

* G G# A E (6) open Rhy. Fig. 4

*A G# G End Rhy. Fig. 4

P.M. P.M.

* Gtr. 2 plays G5, G#5, A5.

* Gtr. 2 plays A5, G#, G5.

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

N.C.(E5) G G# A N.C.(E5) A G# G

8va

1/2 full

D.S. al Coda
All Gtrs. tacet

⊕ **Coda**

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 3 & 4: w/ Riff B

E5 B5 Bb5 D5 E5 B5 Bb5 G5

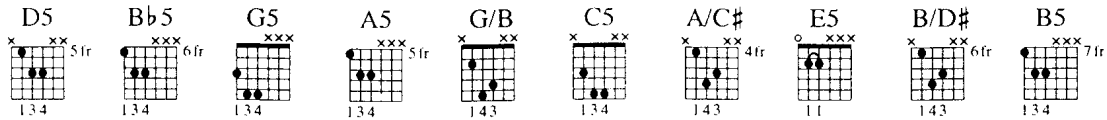
We are the damned of all the world, with sad-ness in our hearts.

E5 B5 Bb5 D5 E5 B5 Bb5 N.C.

The wound-ed of the world. We run for youth-an-a-si-a.

I Thought I Knew It All

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



Tune Down 1/2 Step:

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

Intro

Moderately ♩ = 100

Chords: F#5, F5, N.C., F#5 G5 N.C., A5, F5, N.C., A5 B \flat 5 N.C., A5, G5

Gr. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

ff w/ dist. P.M. P.M. P.M. P.M.

TAB: 4/4, 3/4, 0, 0, 2-3, 0, 0, 5, 1, 0, 0, 5-6, 0, 0, 5, 3

Verse

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

Chords: N.C., F#5 G5 N.C., A5, F5, N.C., A5 B \flat 5 N.C., A5, G5, N.C., F#5 G5 N.C., A5, F5

1. Some-where there's a rea - son why things go like they do. Some-where there's a rea - son why

2. Some-where there's a rea - son why things don't go my way. Some-where there's a rea - son that

some things just fall through. We don't al-ways see — them for what they real - ly are. — But

I can - not ex - plain. Just like the change of sea - sons, just may not be my turn. — But

Chords: N.C., A5 B \flat 5 N.C., A5, G5, N.C., F#5 G5 N.C., A5, F5, N.C., A5 B \flat 5 N.C., A5, G5

I know there's a rea - son, just can't see it from — this far. — }
 I know there's a rea - son, the les - son's mine — to learn. — }

Chords: N.C., F#5 G5 N.C., A5, F5, N.C., A5 B \flat 5 N.C., A5, G5

I know there's a rea - son, just can't see it from — this far. — }
 I know there's a rea - son, the les - son's mine — to learn. — }

Pre-Chorus

D5
 Rhy. Fig. 2

B \flat 5

Gr. 1 // >

May - be I don't like — it, but I have — no choice. —

Gr. 2 Riff A

TAB: 0 2 0 0 2 0 0 2 0 0 2 3 2 0 2 0 2 0 2 0 2 3 2 0

G5 A5

I know that some - where, some - one hears my voice.

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

3 3 3 3 0 0 0 0

D5 Bb5

May - be I don't like __ it, but I have __ no choice. __

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

1 1 1 1

G/B C5 A/C# End Rhy. Fig. 2

I know that some - where, some - one hears my voice. End Riff A

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

2 2 2 2 3 3 3 4 4 4

Chorus
E5
Rhy. Fig. 3

Gtr. 1 C5

I thought I knew it all. __ (I thought I knew it all. __)

Riff B

Gtr. 2

*Gtr. 3 *mf* *divisi*

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

*w/ dist.

A5

Gr. 4: w/ Fill 1, 2nd time
Gr. 4: w/ Fill 2, 3rd time

B/D#

End Rhy. Fig. 3

Musical notation for the first system. It features a vocal line in treble clef with lyrics: "I thought I had it made. (I thought I had it made.)". Below the vocal line are two guitar staves. The top staff shows a guitar riff with notes and rests. The bottom staff shows guitar tablature with fret numbers: 5 3 5, 5 3 4 5, 5 4 5, 7 5 7, and 8. Chord symbols A5 and B/D# are indicated above the staff. The text "End Riff B" is at the end of the guitar part.

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

Musical notation for the second system. It features a vocal line in treble clef with lyrics: "How could it end this way? (How could it end this way?)". Below the vocal line are two guitar staves. The top staff shows a guitar line with notes and rests. The bottom staff shows guitar tablature with fret numbers: 5 3 5, 5 3 4 5, 5 4 5, 7 5 7, and 8. Chord symbols E5 and C5 are indicated above the staff. The text "To Coda" is at the end of the system.

Guitar Solo

Guitar solo section. It starts with a list of chords: E, B5, E Bb5, E A5, E Bb5, E F5, E, B5, E Bb5, E A5, E Bb5, E D5. Below each chord is a circled number 6 and the word "open". The text "Rhy. Fig. 4" and "End Rhy. Fig. 4" are present. The main notation shows a guitar line in treble clef with notes and rests, and a guitar tablature below it with fret numbers: 16, 16 15 14, 12 14 14 12, and 14 12 13. The text "1 1/2" and "full" are written above the tablature. The text "Gtrs. 1 & 2" and "Gtr. 3" are also present.

Musical notation for Fill 1. It features a guitar line in treble clef with notes and rests. Below the guitar line is a guitar tablature with fret numbers: 15, 14 12 (12), 14, and (14). The text "Fill 1", "Gr. 4 (dist.)", "mf", "full", and "1/4" are present.

Musical notation for Fill 2. It features a guitar line in treble clef with notes and rests. Below the guitar line is a guitar tablature with fret numbers: 15, 14 (14), 12 14 12, 15 12, 16 15 14 12, 12 14, 14, 14, 14, 14, (14) 12, and 12. The text "Fill 2", "Gr. 4", "8va", "loco", "mf", "full", "1/2", "1/4", "grad. bend", and "*" are present. A footnote at the bottom right reads: "* Hammer on 4th string; pull off across 3rd string."

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

B5 Bb5 A5 Bb5 F5 B5 Bb5 A5 Bb5 D5

B5 Bb5 A5 Bb5 F5 B5 Bb5 A5 Bb5 D5

w/ wah-wah

B5 Bb5 A5 Bb5 F5

B5 Bb5 A5 Bb5 D5

8va

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A

D5 Bb5 G5 A5

8va

D.S. al Coda

D5 Bb5 G/B C A/C#

loco

⊕ Coda

Outro

Half-Time Feel

Gr. 3 tacet

Gr. 4: w/ Fill 3

E5

E
⑥
open

E5^{vii}

D5

C5

Gr. 1

I thought I knew_ all. _____

Gr. 2

B5^{II}

A5^{II}

B5^{II}

C5

B5^{II}

A5^{II}

G5

P.M. -----

(cont. in slash)

Gr. 1 & 2

F#5

F5

E5

F#5

F5

E5

Thought I, thought I, thought I, thought I, knew all. _____

Fill 3
Gr. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. N.C. B5 D5 Gtrs. 1 & 2: w/ Rhy. Fill 1 N.C. Bb5 G5 Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1 1/2 times N.C. B5 D5

N.C. Bb5 G5 N.C. B5 D5 N.C. Bb5 G5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times N.C. F5 N.C. F5 N.C. G5 N.C. F5 N.C. F5 N.C. G5

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times N.C. F5 N.C. F5 N.C. G5 N.C. F5 N.C. F5 N.C. G5

Interlude

Gtr. 2 F#5 N.C. A5 B5 F#5 N.C. Gtr. 1 divisi *P.M. P.M. P.M. P.M. P.M. P.M.

Rhy. Fill 1 Gtrs. 1 & 2

Bridge
 A5 N.C. C5 E5 B5 D5 Bb5 A5 G5 A5 G5 E B D E F#5 G5 F#5 G5

Rhy. Fig. 3

Gr. 2

P.M. -----

Am I dream - ing? My heart pounds my chest. -

Riff A
 Gr. 1

P.M. ----- (Gr. 2 cont. in slash) P.M. -----

9 11 9 11 10 11 13 2 5 1 4 2 4 2 0 2 0 2 4 5 4 5 2 3 2 3

E5 B5 D5 Bb5 A5 G5 A5 G5 E B D E F#5 G5

Gr. 2

P.M. ----- End Rhy. Fig. 3

Held for ran - som in a spi - der's web.

End Riff A

P.M. -----

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

Gr. 1: w/ Riff A
 Gr. 2: w/ Rhy. Fig. 3

E5 B5 D5 Bb5 A5 G5 A5 G5 N.C. G5 E5 B5 D5 Bb5 A5 G5

Suf - fo - cat - ing, no-one hears my calls. Nev - er end - ing,

Guitar Solo

Gr. 1 tacet
 G5 F#5
 Rhy. Fig. 4

A5 G5 N.C. G5

Gr. 2

P.M. -----

till the black cur - tain falls! -

Gr. 3 (dist.)

f full 3 3 3 3

8va loco 8va loco

P.H. P.H. full

4 2 5 2 5 (5) 2 5 2 4 2 5 2 5 2 5 2

E5¹¹
P.M. >

G5
P.M. >

Bb5¹
P.M. >

F5
P.M. >

End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4
G5 F#5
8va

8va G5

8va B#5

F5

(cont. in Fill 1)

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

N.C. F5 Gtr. 3 tacet N.C. F5 N.C. G5

Gtr. 4 (dist.)

N.C. F5 N.C. F5 N.C. G5 N.C. F5 8va

8va loco

N.C. F5 N.C. G5 N.C. F5

8va

N.C. F5 N.C. G5

loco

D.S. al Fine (no repeat)

(cont. in Fill 2)

Fill 1
 Gtr. 3

Victory

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

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

Fast Rock ♩ = 167

Verse

1. Now, one _____ day I start - ed tell - ing ev - 'ry - one that "Kill - ing Is My Busi - ness,"
 "An - ar - chy" to "Set _____ the World A Fire." Pain _____ of "Hook In Mouth," _____

Gtrs. 1 & 2 Rhy. Fig. 1

ff w/ dist.

and I was hung like _____ a mar - tyr. _____ For "Look -
 "In My Dark - est _____ Hour." _____ Cor - rup -
 End Rhy. Fig. 1

let ring _____ let ring _____

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

- ing Down the Cross," my "Skull _____ Be - neath the Skin." Proph - e - sied _____ "Last Rites/
 - tion of the world, "Peace Sells, _____ No - bod - y's Buy - ing?" Ig - no - rant re - li - gion,

Loved to Death," my _____ friends. _____ Then I _____ start - ed see - ing "Bad O -
 "Ho - ly Wars" and _____ the dy - ing. _____ "Tor - na - do" near - ly got me by the

- mens" in my head. "Good Mourn - ing/Black Fri - day." Will I "Wake Up Dead?" _____
 "Skin of My Teeth." "This _____ Was My Life," "Fore - clo - sure of My Dreams." _____

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C N.C. E5

If I _____ "Ain't Su - per - sti - tious" then this _____ won't mean a thing. But some
 May the past "Rust in Peace" in "Han - gar Eight - een." And "Count -

To Coda 1 ⊕ C5 N.C.

cra - zy shit has hap-pened since - "The Con - jur - ing." _____
 - down to Ex - tinc-tion," just - be a bad

Pre-Chorus

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

Gtr. 4 tacet, 3rd time

C N.C. F#5 N.C. F#5 N.C.

Not e - ven close. _

Gtrs. 1 & 2

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

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

*2nd time only.

F#5 N.C. F#5 N.C. G5

Not e - ven close. _ Not e - ven close, _

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

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

Fill 2

Gtr. 4

8va

21 (21)

T
A
B

Chorus

N.C.

E5

N.C.

F5

E5

N.C.

B5

Bb5

to o - ver - dose. Had fin - gers in my eyes,

Rhy. Fig. 2

N.C.

F5

E5

N.C.

D5

E5

N.C.

had need - les in my veins. A knife right through

F5

E5

N.C.

B5

Bb5

N.C.

G5

E5

my heart. I am a vic - to - ry.

End Rhy. Fig. 2

*Hold this E5 in the 12th position when repeating Rhy. Fig. 2.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 7 meas.

N.C.

F5

E5

N.C.

B5

Bb5

N.C.

Had fin - gers in my eyes, had need - les in

To Coda 2 ⊕

To Coda 3 ⊕

F5 E5 N.C. D5 E5 N.C. F5 E5 N.C. B5 Bb5 N.C. G5

my veins. A knife right through my heart. I am

D.S. al Coda 1

Coda 1

D.S.S. al Coda 2

E5

a vic - to - ry. —

Gtrs. 1 & 2

2. Came.

C5 N.C. C N.C. C5 N.C. C N.C. F#5

dream. —

Rhy. Fig. 1A
Gtrs. 1 & 2

let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — |

“Lu - cre - tia” said.

End Rhy. Fig 1A

Coda 2

Interlude
Half-Time Feel

E5 C5 A5

Gtr. 1 // >

a vic - to - ry. —

Gtrs. 1 & 2

Riff A
Gtr. 2

(Gtr. 1 cont. in slash)

End Half-Time Feel

Gtr. 2: w/ Riff A, 1st 3 meas.
N.C.

1.
Gtr. 2: w/ Riff A, last meas.

B5

(cont. in notation)

End Riff A Gtr. 1

2.

Guitar Solo

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

E5

Gtr. 1

Gtr. 2
divisi

Gtr. 3
(dist.)

f

T T T T T

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

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

*Gtr. 1 to left of slashes in TAB.

5

C5 N.C.

C N.C. E5 Gtr. 3: w/ Fill 1 Gtr. 4 (dist.)

(cont. in Fill 1) *f*

Gtr. 3 tacet 8va

full

Fill 1
Gtr. 3

T
A
B

(21) (5)

8va

loco

C5 N.C.

C N.C. E5

Gtr. 4 tacet

Gtr. 3

8va

5

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas.
Gtr. 3 tacet

C5 N.C. C N.C. E5

8va

Gtr. 4 loco

full

8va

loco

6

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

C5 N.C.

C N.C. C5 N.C. C N.C. F#5

7 7 8 10 13 12 13 15 (15) 19 20 22 full 22 full 22 full 22 full (cont. in Fill 2)

⊕ Coda 3

Out-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 7 meas.

E5 N.C. F5 E5 N.C. B5 Bb5

a vic - to - ry. — Had fin - gers in — my eyes, —

Gtrs. 1 & 2 Gtr. 3

mp

0 0 0 0 0 0 0
 9 9 9 9 9 9 9
 14 14 14 14 14 14 14
 12 12 12 12 12 12 12

*Vib. notes on 12th fret only.

N.C. F5 E5 N.C. D5 E5 N.C. F5 E5 N.C. B5 Bb5

had need - les in — my veins. — A knife — right through — my heart. —

0 0 0 0 0 0 0
 9 9 9 9 9 9 9
 2 2 2 2 2 2 2
 0 0 0 0 0 0 0
 9 9 9 9 9 9 9
 0 0 0 0 0 0 0
 12 12 12 12 12 12 12

*Vib. notes on 12th fret only.

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

N.C. G5 E5 G5 E5

I am — a vic - to - ry. — a vic - to - ry. —

Gtrs. 1 & 2

0 0 0 0
 9 9 9 9
 7 7 7 7
 6 6
 7 7
 (0)
 (9)