

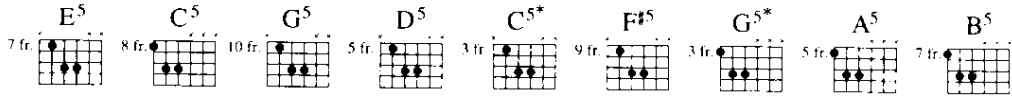
# IRON MAIDEN™

BRAVE NEW WORLD



# The Wicker Man

Words & Music by Adrian Smith, Steve Harris & Bruce Dickinson



♩ = 200

## Intro

Gtrs. 2+3 (elec.)

Gtr. 1 (elec.)

Intro musical notation for Gtr. 1 (elec.) and Gtrs. 2+3 (elec.). Includes dynamic marking *f* and performance instructions: "Gtrs. 1+2 w/distortion 1° Gtr. 2 tacet" and "P.M.-----".

Intro musical notation for Gtr. 1 (elec.) and Gtrs. 2+3 (elec.). Includes dynamic marking *f* and performance instructions: "P.M.-----".

## Verse

Verse musical notation for Gtr. 1 (elec.) and Gtrs. 2+3 (elec.). Includes lyrics: "(2.) fer of ry fate man is wants mov his mo - ing ney and the ain't fing - gon -". Includes dynamic marking *f* and performance instructions: "P.M.-----".

C<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

er na points give to you, he he knocks you to your feet —  
 na give it back, he he can push his own boat —

T  
A  
B

9 9 9 9 9 9 10 12 12 9 9 9  
 7 7 7 7 7 7 10 12 12 7 7 7  
 0 0 0 0 0 0 8 8 × 10 10 × 0 0 0 0 0 0

C<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

and so what are you gon na do.  
 as you set off up the track.

T  
A  
B

9 9 9 9 9 9 10 12 12 9  
 7 7 7 7 7 7 10 12 12 7  
 0 0 0 0 0 0 8 8 × 10 10 × 0

C<sup>5</sup>

No thing you can con tem plate you've got some thing to say,  
 Your tongue has fro zen now you've got some thing to say,  
 you can con tem plate will ev er be the same,

T  
A  
B

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

G<sup>5</sup> E<sup>5</sup>

ev the pi per at the gates of dawn is call  
 ry se cond is a new spark, sets the un

T  
A  
B

10 12 12 9 9 9 9 9  
 10 12 12 7 7 7 7 7  
 8 × 10 10 × 0 0 0 0 0 0 0

ing i - verse you - his a - way. flame. }  
 C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

Gtrs. 1+3

P.M.

TAB

9	0	0	0	0	0	10	10	12	12	7
7	0	0	0	0	0	10	10	12	12	7
0	0	0	0	0	0	8	8	10	10	5

Pre-Chorus

You watch the world ex - plo - ding ev -

E<sup>5</sup> C<sup>5\*</sup>

TAB

						7	9	5
						7	9	5
						5	7	3

'ry sin - gle night. - dan - cing

G<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

TAB

		12	12	11	9	7
		12	12	11	9	7
		10	10	9	7	5

in the sun a new - born in the light. - } Say - Bro -

E<sup>5</sup> C<sup>5\*</sup> G<sup>5\*</sup> C<sup>5\*</sup> D<sup>5</sup>

TAB

7	9	5		5	5	5	7
7	9	5		5	5	5	7
5	7	3		3	3	3	5

good - bye to grav - i - ty and say good - bye to death,  
 - thers and their fa - thers join - ing hands and make a chain.

Chords: E<sup>5</sup>, C<sup>5\*</sup>

hel - lo to et - ern - i - ty and  
 the sha - dow of the wick - er man is

Chords: G<sup>5</sup>, F#<sup>5</sup>, E<sup>5</sup>, D<sup>5</sup>, E<sup>5</sup>, C<sup>5\*</sup>

live for ev - 'ry breath.  
 ris - ing up a - gain.

Chords: G<sup>5\*</sup>, D<sup>5</sup>

Gtrs. 2+3 cont. in slashes

**CHORUS**

Gtr. 2+3: E<sup>5</sup>, C<sup>5\*</sup>, G<sup>5\*</sup>, A<sup>5</sup> *sim.*

Your time will come,

Gtr. 1

Chords: E<sup>5</sup>, C<sup>5\*</sup>, G<sup>5\*</sup>, A<sup>5</sup>

E<sup>5</sup> G<sup>5\*</sup> C<sup>5\*</sup> G<sup>5\*</sup> A<sup>5</sup>

your time will come.

TAB 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-13-12-12

E<sup>5</sup> C<sup>5\*</sup> G<sup>5\*</sup>

Your time will come.

TAB 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-10-12-12

A<sup>5</sup> E<sup>5</sup> G<sup>5\*</sup>

your time will

TAB 12-10-12-13-12-12 12-10-12-10-12-12 12-10-12-10-12-12

C<sup>5\*</sup> 1. G<sup>5\*</sup> A<sup>5</sup> E<sup>5</sup> 2. G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

come. 2. The

TAB 12-10-12-10-12-12 12-10-12-13-12-12 12-10-12-13-12-12

Gtr. x-7

Solo

*f* *P.M.*

C<sup>5\*</sup> G<sup>5\*</sup>

9 10 7 7 9 10 7 9 10 7 9

D<sup>5</sup> E<sup>5</sup> C<sup>5\*</sup>

8<sup>va</sup>

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

1. 2.

G<sup>5\*</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

8<sup>va</sup> 8<sup>va</sup>

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

\* Composite part

B<sup>5</sup> A<sup>5</sup> G<sup>5\*</sup>

*sim.*

B

Full 1/2 Full

10 7 8 7 10 7 10 12 8 12 10 12 8 10

A<sup>5</sup> B B<sup>5</sup> A<sup>5</sup>

T  
A  
B

G<sup>5\*</sup> C<sup>5\*</sup> B<sup>5</sup>

T  
A  
B

A<sup>5</sup> G<sup>5\*</sup> A<sup>5</sup>

T  
A  
B

B<sup>5</sup> A<sup>5</sup>

T  
A  
B

G<sup>5\*</sup> C<sup>5\*</sup>

T  
A  
B



Chords: C<sup>5</sup>, G<sup>5\*</sup>

7 9 10 7 7 9 10 7 9 10 7 9

Chords: D<sup>5</sup>, E<sup>5</sup>, C<sup>5</sup>

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

1. 2. Chords: G<sup>5\*</sup>, D<sup>5</sup>, E<sup>5</sup>, D<sup>5</sup>

12-10 0 0 14-12 0 0 0 14-15 17 15 14 17 0 14-15-17-15-14 7

\* Composite part

CHORUS

Gtrs. 2+3 Chords: E<sup>5</sup>, C<sup>5\*</sup>, G<sup>5\*</sup>, A<sup>5</sup>

*sim.*

Gtr. 1

Your time will come,

12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-13-12 12

E<sup>5</sup> G<sup>5\*</sup> C<sup>5</sup> G<sup>5\*</sup> A<sup>5</sup>

your time will come.

TAB 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-13-12-12

E<sup>5</sup> C<sup>5</sup> G<sup>5\*</sup>

Your time will come,

TAB 12-10-12-10-12-12 12-10-12-10-12-12 12-10-12-10-12-12

A<sup>5</sup> E<sup>5</sup> G<sup>5\*</sup>

your time will

TAB 12-10-12-13-12-12 12-10-12-10-12-12 12-10-12-10-12-12

C<sup>5</sup> 1. G<sup>5\*</sup> A<sup>5</sup> E<sup>5</sup> 2. G<sup>5\*</sup> A<sup>5</sup>

come.

TAB 12-10-12-10-12-12 12-10-12-13-12-12 12-10-12-13-12-12

# Ghost Of The Navigator

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris

5 fr. **Dm** 3 fr. **Csus<sup>2</sup>** 3 fr. **B<sup>b</sup>sus<sup>2</sup>** 3 fr. **C<sup>5</sup>** **D<sup>5</sup>** **B<sup>7</sup>/D** **C/D** 5 fr. **G<sup>5</sup>/D** 7 fr. **A<sup>5</sup>us<sup>2</sup>** **C** 5 fr. **B<sup>b</sup>us<sup>4</sup>** 5 fr. **D<sup>5</sup>\***

2 fr. **B<sup>5</sup>** 7 fr. **E<sup>5</sup>** 10 fr. **G<sup>5</sup>** 5 fr. **A<sup>5</sup>** **B<sup>b</sup>5** 7 fr. **B<sup>5</sup>\***

♩ 102

## Intro

Gtr. 2 (elec.) **Dm** **Csus<sup>2</sup>** **Dm** **Csus<sup>2</sup>**  
 Gtr. 1 (elec.)

*mf* Gtrs. 1 w/clean tone + chorus + delay  
 Gtrs. 2 w/clean tone + chorus

TAB: 5 8 6 5 6 | 5 | 5 8 6 5 6 | 5

**B<sup>b</sup>sus<sup>2</sup>** **C<sup>5</sup>** **Dm** **Csus<sup>2</sup>**

TAB: 8 6 5 7 5 | 8 6 5 7 5 | 7 5 8 6 5 6 | 5

## 115

**Dm** **B<sup>b</sup>sus<sup>2</sup>** *etc.* **Csus<sup>2</sup>** **Dm**

TAB: 7 8 6 5 7 5 | 8 6 5 7 5 | 5 8 6 5 7 5 | 7 5 6 8 6 5

**D<sup>5</sup>** **B<sup>7</sup>/D** **C<sup>5</sup>/D** **G<sup>5</sup>/D** **D<sup>5</sup>** **C/D**

*f* Gtr. 2 w/distortion  
 2<sup>nd</sup> accel.

TAB: 3 3 0 | 3 3 0 | 5 5 0 | 8 6 8 | 7 7 8 | 0 0 9

♩=135

Gtrs. 1+2  $D^5$   $B^b/D$   $C/D$   $D^5$   $C/D$

Gtrs. 1+2  $D^5$   $B^b/D$   $C/D$   $D^5$   $C/D$

*etc.*

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

Gtrs. 1+2 w/dist. Fig. 1... ..Fig. 1 ends

TAB

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

Verse

$D^5$   $B^b/D$   $C/D$

1. I have sailed to ma - ny lands, now I make my fi - nal jour -  
 (2.) steer be - tween the crash - ing rocks, the si - rens call my name.

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

TAB

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

$D^5$   $C/D$   $D^5$   $B^b/D$

- ney. On the bow I stand,  
 Lash my hands on - to the helm. blood

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

TAB

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

$C/D$   $D^5$   $C/D$   $D^5$

west is where I go. Through the night  
 surg - ing with the strain. I will not fail

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

TAB

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

B<sup>b</sup>/D C/D D<sup>5</sup> C/D

I plough, now, as still my heart, — cal - cu - late and pray. —  
 now, as sun-rise comes, the dark - ness left — be - hind.

P.M. P.M.

TAB

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

D<sup>5</sup> B<sup>b</sup>/D C/D

As the com - pass swings my will is strong, I will  
 For et - ern - i - ty, I fol - low on, there

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

TAB

3	3	5
0	0	0

D<sup>5</sup> C/D Asus<sup>2</sup> Gtr. 1 C

not be led a — stray.  
 is no oth - er way.

Gtr. 2  
 Gtr. 1 cont. in slashes Gtr. 1 w/clean tone

TAB

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

Bsus<sup>4</sup> D<sup>5</sup>\* C<sup>5</sup> B<sup>5</sup> Asus<sup>2</sup>

Mys - te - ries of time,

2° vox sim. ad lib.

TAB

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

C Bsus<sup>4</sup> D<sup>5\*</sup> C<sup>5</sup> B<sup>5</sup>

clouds that hide the

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

Asus<sup>2</sup> C Bsus<sup>4</sup>

sun.

1° Gr. 1 w/Fill 1  
2° Gr. 3 w/Fill 1 sim. ad lib.

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

D<sup>5\*</sup> C<sup>5</sup> B<sup>5</sup> Asus<sup>2</sup> C

But I know, but I know, but I

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

Fill 1  
Gr. 3

Asus<sup>2</sup> C Bsus<sup>4</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

PM. -- w/heavy dist. PM. -- PM. -- PM.

TAB: 5 4 7 | 5 4 7 | 5 4 5 5 | 7 7 7 5 5 5 4  
7 7 | 7 7 | 7 7 | 5 5

Asus<sup>2</sup> C Bsus<sup>4</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

PM. -- PM. -- PH. PM. -- PM.

TAB: 5 4 7 | 5 4 7 | 5 4 5 5 | 7 7 7 5 5 5 4  
7 7 | 7 7 | 7 7 | 5 5

Bsus<sup>4</sup> D<sup>5\*</sup> C<sup>5</sup> B<sup>5</sup>

know.

TAB

T	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
A	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
B	2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

♩ 220  
Pre-Chorus

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

I see the ghosts — of nav - i - ga - tors — but they are lost.

Gtrs. 1+2

Gtrs. 1+2 w/dist.  
Gtr. 3 tacet

TAB

T	9	9	12	12	5	5	7	7
A	9	9	12	12	5	5	7	7
B	7	7	10	10	3	3	5	5

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

as they sail in - to the sun - set they'll count the cost.

TAB

T	9	9	12	12	5	5	7	9
A	9	9	12	12	5	5	7	9
B	7	7	10	10	3	3	5	7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

As their ske - le - tons — ac - cu - sing e - merge from the

TAB

T	9	9	12	12	5	5	7	7
A	9	9	12	12	5	5	7	7
B	7	7	10	10	3	3	5	5

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

sea, the si - rens of the rocks, — they be - ckon me.

Gtrs. 1+2 cont. in slashes

T	9	9	12	12	5	7	9
A	9	9	12	12	5	7	9
B	7	7	10	10	3	5	7
	0	0					

Chorus

D<sup>5</sup> C<sup>5</sup>

Gtrs. 1+2 cont. *sim.*

Take my — heart — and set it free,

Gtr. 3

T	7	5	8	6	5	6	5
A							
B							

D<sup>5</sup> C<sup>5</sup>

car - ried — for - ward by the waves.

T	7	5	8	6	5	6	5
A							
B							

B<sup>b5</sup>

No - where left — to run, nav - i - ga - tor's son.

T	8	6	5	7	5	8	6	5	7	5
A	8					8				
B										



D<sup>5</sup> C<sup>5</sup>

Cha - sing - rain - bows all my days.

T  
A  
B

Detailed description: This system contains the first line of music. The vocal line (top staff) starts with a D5 chord and the lyrics 'Cha - sing - rain - bows all my days.' The piano accompaniment (middle staff) features a melody with eighth and quarter notes. The guitar tablature (bottom staff) shows a sequence of fret numbers: 7, 5, 8, 6, 5, 6, 5.

D<sup>5</sup> C<sup>5</sup>

Where I — go — I do not know.

T  
A  
B

Detailed description: This system contains the second line of music. The vocal line (top staff) starts with a D5 chord and the lyrics 'Where I — go — I do not know.' The piano accompaniment (middle staff) continues the melody. The guitar tablature (bottom staff) shows fret numbers: 7, 5, 8, 6, 5, 6, 5.

D<sup>5</sup> C<sup>5</sup>

on - ly — know — the place I've been.

T  
A  
B

Detailed description: This system contains the third line of music. The vocal line (top staff) starts with a D5 chord and the lyrics 'on - ly — know — the place I've been.' The piano accompaniment (middle staff) continues the melody. The guitar tablature (bottom staff) shows fret numbers: 7, 5, 8, 6, 5, 6, 5.

B<sup>b5</sup> B<sup>b5</sup>

Dreams they — come — and go, ev - er — shall — be so,

T  
A  
B

Detailed description: This system contains the fourth line of music. The vocal line (top staff) starts with a Bb5 chord and the lyrics 'Dreams they — come — and go, ev - er — shall — be so,'. The piano accompaniment (middle staff) continues the melody. The guitar tablature (bottom staff) shows fret numbers: 8, 8, 6, 5, 7, 5, 8, 8, 6, 5, 7, 5.

To Coda  $\oplus$  1.

D<sup>5</sup>

C<sup>5</sup>

no - thing's - real - un - til you feel.

The first system contains a vocal line with lyrics, a guitar line with notes, and a guitar tablature line with fret numbers: 7, 5, 8, 6, 5, 6, 5.

2.

2. 1 feel.

To tempo 1 (♩ 135)

♩=135  
Guitar Solo

D<sup>5</sup>

B<sup>7</sup>/D

The guitar solo section includes a treble clef staff with notes, a guitar line with a wavy line indicating tremolo, and a guitar tablature line with fret numbers: 13, 13-10, 9, 10-11, 12-11-10, 12-11-10, 12, 10-12. Performance instructions include 'Gtrs. 1+2 w/ Fig. 1', '2<sup>nd</sup>+ 3<sup>rd</sup> Gtr. 3 ad lib.', and 'Full'.

C/D  
(8va)

D<sup>5</sup>

C/D

Play 4 times

The second system of the guitar solo includes a treble clef staff with notes, a guitar line with a wavy line, and a guitar tablature line with fret numbers: 13, 13-12-10, 10, 10, 13-12, 13-12-10, 9, 9, 10, 11-10, 9-11-10, 9, 12-11-10, 12-10, 10-12, 12. Performance instructions include 'Full'.

(H<sup>5</sup>)

C<sup>5</sup>

Gtrs. 1+2

Gtr. 3 tacet

Musical notation for guitar parts 1 and 2, and guitar 3 (tacet). The notation includes a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth notes and quarter notes. The guitar 3 part is marked 'tacet'.

TAB: 7 7 5 5 4 5 5 7 7 5 5 4 5 5 7 7 5 5 4 5 5 7 5 3

1.

2.

D<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup>

Musical notation for guitar parts 1 and 2, showing two first endings. The notation includes a treble clef with a key signature of one flat and a common time signature. The melody consists of quarter notes and eighth notes. The guitar 3 part is marked 'tacet'.

TAB: 7 7 5 7 7 5 7 5

(D<sup>5</sup>)

B<sup>b5</sup>

Musical notation for guitar parts 1 and 2, and guitar 3. The notation includes a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth notes and quarter notes. The guitar 3 part is marked 'tacet'.

TAB: 3 3 2 3 3 5 3 3 2 3 3 5 3 3 2 3 3 3 1

1.

2.

C<sup>5</sup>

C<sup>5</sup>

Musical notation for guitar parts 1 and 2, showing two first endings. The notation includes a treble clef with a key signature of one flat and a common time signature. The melody consists of quarter notes and eighth notes. The guitar 3 part is marked 'tacet'.

TAB: 5 5 3 5 5 3 9

(E<sup>5</sup>)

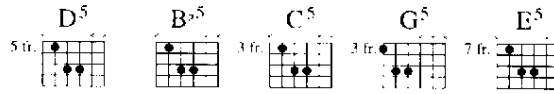
D<sup>5</sup>

Musical notation for guitar parts 1 and 2, and guitar 3. The notation includes a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth notes and quarter notes. The guitar 3 part is marked 'tacet'.

TAB: 7 7 6 7 7 9 7 7 6 7 7 9 7 7 6 7 7 7 5

# Brave New World

Words & Music by David Murray, Steve Harris & Bruce Dickinson



• 132

## Intro

N.C.

Gtr. 1 (elec.)

*mf* P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - *sim.*  
w/clean tone + delay

Gtr. 2 (elec.)

*mf* Fig. 1...

TAB

TAB

TAB

TAB

...Fig. 1 ends

TAB

TAB

Verse

1. Dy - ing swans, twis - ted wings.  
I have seen ma - ny things.

Gr. 3 w/Fill 1  
Gr. 2 w/Fig. 1

Beau - ty not need - ed here.  
in a life - time a - lone.

Lost my love, lost my life,  
Moth - er love is no more.

**FILL 1**  
Gr. 3

w/clean tone + chorus

1. 2.

let ring -

1.

in this gar - den of fear.  
Bring this sav - age back

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

2.

Gtr. 4 (elec.)

home.

TAB: 8 5 6 5 5 | 5 7 5 7 5 5 | 5 7 5 7

D<sup>5</sup>

B<sup>b5</sup>

Gtrs. 1+4

2. Wild er - ness, house of pain.  
Close this mind, dull this brain,

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

Gtr. 2 w/Fig. 1 (x4), w/distortion  
Gtr. 3 tacet (1<sup>o</sup> accel to ♩ 170)

TAB: 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

B: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1

C<sup>5</sup>

D<sup>5</sup>

Makes no sense of it all.  
Mes - si - ah be - fore his fall.

TAB: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

B: 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

B<sup>b5</sup> C<sup>5</sup>

What you see, is not real.  
All is lost, sold your souls,

T  
A  
B

B<sup>b5</sup> D<sup>5</sup>

those who know will not tell.  
to this brave new world.

T  
A  
B

♩ = 230

Chorus

Gtrs. 2+4 D<sup>5</sup> B<sup>b5</sup> cont. *sim.*

Gtrs. 1+3 A brave new world,...

P.M.

T  
A  
B

C<sup>5</sup> D<sup>5</sup>

in a brave new world.

P.M.

Gtr. 3 w/Fill 2

T  
A  
B

D<sup>5</sup> B<sup>5</sup>

A brave new world,

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

C<sup>5</sup> D<sup>5</sup>

in a brave new world.

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D<sup>5</sup> B<sup>5</sup>

In a brave new world,

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

Fill 2  
Gtr. 3

D<sup>5</sup>

w/bar

w/bar

TAB

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



C<sup>5</sup> D<sup>5</sup>

a brave new world.

P.M. Gtr. 3 w/Fill 2

TAB 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D<sup>5</sup> B<sup>b5</sup>

In a brave new world,

P.M.

TAB 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

To Coda ⊕

G<sup>5</sup> D<sup>5</sup>

a brave new world.

P.M. Gtr. 1 cont. in slashes

TAB 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

1. Verse D<sup>5</sup> B<sup>b5</sup> cont. *sim.*

Gtrs. 1+3+4

Dra - gon kings, dy - ing - queens.

Gtr. 2 w/distortion

TAB 10 13 12 10 12 12

C<sup>5</sup> D<sup>5</sup>

where is sal - va - tion now?

TAB 10 13 12 10 12 10

B<sup>b5</sup>

Lost my life, lost my dreams,

TAB 10 13 12 10 12 12

C<sup>5</sup> D<sup>5</sup>

rip the bones from my flesh.

TAB 10 13 12 10 12 10

B<sup>b5</sup> C<sup>5</sup>

Si - lent screams, laugh - ing here,

TAB 10 13 12 10 12 12

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

dy - ing - to tell you the truth.

TAB: 10 13 12 | 10 12 10

B<sup>b5</sup> C<sup>5</sup>

You are - planned, - and you are - damned, -

TAB: 10 13 12 | 10 12 12

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

in this brave new world.

TAB: 10 13 12 | 10 12 10

Guitar Solo

2. D<sup>5</sup>

Gtrs. 1+2+3

Gtr. 4 B

2<sup>nd</sup> ad lib. Full

TAB: 12 | 10 10 12 10 12 10 12 | 10 12 13 10 12 13 10 11 10 13 10 11 13

C<sup>5</sup>

8va

TAB

D<sup>5</sup>

TAB

1° B<sup>b5</sup>  
2° E<sup>5</sup>

C<sup>5</sup>  
C<sup>5</sup>

B<sup>b5</sup>  
D<sup>5</sup>

8va

TAB

D<sup>5</sup>  
E<sup>5</sup>

B<sup>b5</sup>  
E<sup>5</sup>

(8va)

TAB

C<sup>5</sup>  
C<sup>5</sup>

B<sup>b5</sup>  
D<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup>  
E<sup>5</sup>

(8va)

TAB

(E<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>) **1. 3.**  
(E<sup>5</sup>)

Gtr. 1  
Gtr. 4 Gtr. 2 tacet  
Gtr. 3 dbls. Gtr. 1 -8ve  
3<sup>rd</sup>+4<sup>th</sup> Gtr. 4 plays +8ve

T	12	13	15	12	13	15	10	12	13	12
A										
B	2	4	5	2	4	5	5	2	3	2

**2.** (E<sup>5</sup>) **4.** (E<sup>5</sup>) *D. % al Coda*

T	8	10	12	8	10	12	8	10	12	8	10	8	8	12	10	8	10	8	8	12	10	8	10	8	8	9	11	9	7	9	7	10	9		
A																																			
B	2	4	5	2	4	5	4	5	2	4	5	5	5	12	11	9	11	9	11	9	11	9	11	12	12	10	12	10	9	10	9	10	9	12	10

**Coda** **132**  
**Outro**  
N.C.

world. Dy - ing swans, twist - ed

*mf* All gtrs. w/clean tone  
Gtr. 2 w/fig. 1  
Gtr. 3 w/Fil 1 ad lib. sim.  
Gtr. 4 tacet

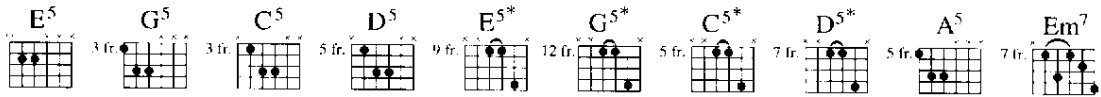
T	7		6	5	8	6	5	6	5
A	7				5	5	6	5	5
B	5		5	7	5	7	5	5	5

wing, bring — this sav - age — back home.

T	8	5	6	5	5	3	3	5	3	6	3	5	3	3	7	6	5
A																	
B	5	5	5	5	5	5	3	5	3	5	3	5	3	3	5	3	5

# Blood Brothers

Words & Music by Steve Harris



• 175

## Intro

Gtr. 1 (elec.)

*mf* Fig. 1... w/clean tone

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

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

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

...Fig. 1 ends

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

Gtr. 2 (elec.)

w/clean tone  
Gtr. 1 w/ Fig. 1

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

Verse

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

1. And if you're ta - king a walk through the gar - den of

Gr. 1

Gr. 2 w/Fill 1 (x4)

T  
A  
B

7 9 7 9 7 3 5 3 5 3 3 5 3 5 5 5

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

life, what do you think you'd ex - pect you would see? Just like a mir - ror re -

T  
A  
B

7 9 7 9 7 3 5 3 5 3 3 5 3 5 7 5 7 5 7 9 7 9 7 3 5 3 5 3

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

flect - ing the moves of your life, and in the ri - ver re - flec - tions of me.

T  
A  
B

3 5 3 5 3 5 5 5 7 9 7 9 7 3 5 3 5 3 3 5 3 5 7 5 5

Fill 1 (E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

Gr. 2

let ring

T  
A  
B

9 12 9 12 9 15 15 15 10 12 12 12 10 9 7

Verse

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

2. Just for a sec - ond a glimpse of my fa - ther I see, and in a move - ment he  
 3. And as you look all a - round at the world in dis - may, what do you see, do you

P.M.  
 Gtr. 1 w/distortion (2° sim. ad lib.)  
 1° Gtr. 2 w/Fill 1 (x4) 2° w/Fill 2 (x4)

TAB

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

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

beck - ons to me. And in a mo - ment the memo - ries are all that re -  
 think we have learned? Not if you're ta - king a look at the war torn af -

TAB

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

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

main, and all the wounds are re - op - ening a - gain. We're blood  
 fray, out in the streets where the ba - bies are burned.

TAB

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

Fill 2  
 Gtr. 2 (E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

let ring

TAB

12 12 12 15 15 15 15 15 15 8 8 8 8 8 8  
 9 9 9 12 12 12 12 12 12 7 7 7 7 7 7  
 9 9 9 12 12 12 12 12 12 5 5 5 5 5 5



Chorus

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers. We're blood

Gtrs. 1+2

*f* Gtrs. 1+2 w/dist.

TAB

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

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers.

Gtrs. 1+2

TAB

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

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gtr. 2

*mf* w/clean tone  
Gtr. 1 w/Fill 3

TAB

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

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

FILL 3  
Gtr. 1

(E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>) (E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

(E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>) (E<sup>5</sup>) (G<sup>5</sup>) (D<sup>5</sup>) (C<sup>5</sup>)

TAB

0 3 5 3 8 10 10 12 10 0 3 5 3 3 5 5 7 3

0 2 2 3 5 3 8 8 10 10 12 10 0 2 2 3 5 3 5 7 5 3 5 3

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

4. There are

Gr. 2 cont. in slashes

TAB 9 7-9 8 7 10 7 10-8 10 8 7 9 7-9 8 7 10 7 10-8 7 8 7

Verse

Gr. 2 E<sup>5\*</sup> G<sup>5\*</sup> C<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup>

times when I feel I'm a - fraid for the world, there are times I'm a - shamed of us

Gr. 1

P.M. w/dist.

TAB 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5 5

D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup>

all. When you're float - ing on all the c -

cont. sim.

P.M.

TAB 7 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5 5

C<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup> D<sup>5\*</sup>

mo - tion you feel, and re - flect - ing the good and the bad.

TAB 5 5 5 5 5 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5 5 7 7 7 7 7 7

Verse

E<sup>5\*</sup> G<sup>5\*</sup> C<sup>5\*</sup> D<sup>5\*</sup>

5. Will we ev - er know what the an - swer to life real - ly

P.M.

TAB

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

E<sup>5\*</sup> G<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup>

is? Can you real-ly tell me what life is? May-be all the things that you

P.M.

TAB

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

C<sup>5\*</sup> D<sup>5\*</sup> E<sup>5\*</sup> G<sup>5\*</sup> D<sup>5\*</sup>

know that are pre - cious to you, could be swept a-way by fate's own hand. We're blood

TAB

5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	7
3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5

Chorus

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers, We're blood

Gtrs. 1+2

w/dist.

TAB

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

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers.

TAB: 2 0, 5 3, 5 3, 7 5, 2 0, 5 3, 5 3, 7 5, 7 7, 7 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gtr. 1

Gtr. 2 w/Fill 4

TAB: 8 7 10 7, 9 7 9, 10 8 10 8 7, 9 7 9, 8 7 10 7, 10 8 7 8 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gtr. 3 (elec.)

Gtr. 1

Gtrs. 1+2 cont. in slashes

TAB: 8 7 10 7, 9 7 9, 8 7 10 7, 10 8 7 8 12

**Guitar Solo**

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gtrs. 1+2

Gtr. 3

8va

Full

TAB: 12, 10/12-14-15, 12, 15, 13, 15-13-15-17, 15, 12, 14, 15-15, 15, 14, 12, 14, 12, 14

Fill 4

Gtr. 2

8va

w/dist.

1. 2. 3. (E<sup>5</sup>) (G<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>)

4. (C<sup>5</sup>) (D<sup>5</sup>)

TAB: 9 12 9 12, 15 15 15, 13 15 13 15 15 17 15, 12 14 12

E<sup>5</sup> (8va) G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 12 15 12 15 (15) 13 15 13 12 13 14 12 15 12 15 12 14 12 14 12 14 12 14

E<sup>5</sup> (8va) G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 12/14 12 14 14 14 12 12 15 12 12 12 15 14 12 14 12 14 (14) 12 14 12

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> (8va) D<sup>5</sup>

TAB: 12 14 11 12 14 11 12 14 12 13 12 14 12 13 15 12 14 15 15

Gr. 2 E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> cont. sim.

Gr. 1

Gr. 3

TAB: 9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

TAB: 9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12

**Interlude**

(E<sup>5</sup>) (E<sup>5</sup>) (A<sup>5</sup>) (G<sup>5</sup>) *Play 3 times*

Gtr. 1

*mf* Gtr. 4 w/fig. 2

Gtr. 4 (elec.) w/clean tone Fig. 2

Gtr. 1 w/clean tone (P.M. throughout) Gtrs. 2+3 tacet

TAB

(C<sup>5</sup>) (D<sup>5</sup>) (C<sup>5</sup>) (D<sup>5</sup>) (E<sup>5</sup>) (E<sup>5</sup>)

Gtr. 1 cont. in slashes

TAB

**Middle**

E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

Gtr. 1 cont. *sim.*

When you think that we've used all our chances and the

(1<sup>o</sup>+3<sup>o</sup> Vocals tacet)

Gtr. 2 w/dist. 1<sup>o</sup>+2<sup>o</sup> *pp* 3<sup>o</sup> *f* Gtrs. 3+4 tacet

Full

TAB

C<sup>5</sup> A<sup>5</sup> D<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

chance to make ev - ery - thing right, keep on mak - ing the same old mis -

Full

TAB

E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

- takes. Makes un - tip - ping the ba - lance so ea - sy, when we're

TAB: 9 9 7 | 8 7 9 7 9 7 | 9 4 9 7

C<sup>5</sup> A<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

liv - ing our lives on the edge. Say a prayer on the book of the dead.

TAB: 8 7 9 7 9 7 | 9 9 7 | 8 7 9 7 9 7 | 9

1. 2. 3.

B B B B B C<sup>5</sup> A<sup>5</sup>

Full Full Full Full 1/2

TAB: 15 15 15 15 12-14 | 14 14-12 15 12-14

E<sup>5</sup> (8va) C<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

Full Full

TAB: 12 17 17 17-15 14 15-14 | 15 12 14

C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

(8va) B

14 14-12 15 12-14 12 15 12 15 12 15 12 15 14-12 14 12 15

Full Full

E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

(8va) B

(15) 17 15-14 15 14 15 14 15 14 15 17 15 14 14 15 14

Full

C<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

(8va) B

We're blood

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

Full Full

Chorus

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro thers, we're blood bro thers. We're blood

Gtr. 3 Gtrs. 1+2

Gtrs. 1+2

Gtr. 3 1<sup>o</sup> only

2 14 12 14 12 5 5 7 7 5 2 5 5 7 7 5 2 5 5 7 7 5

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



E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

bro - thers, we're blood bro - thers. We're blood

TAB: 2 5 5 7 2 5 5 7 7 7 5 5 5 7 7 7 5 5

• 160  
 Outro

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

Gtr. 2  
 w/clean tone  
 Gtr. 1 w/Fill 3 ad lib.

TAB: 9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 7 10 8 7 8 7 9 7 9 8 7 10 7 10 8 10 8 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Em<sup>7</sup> D F#

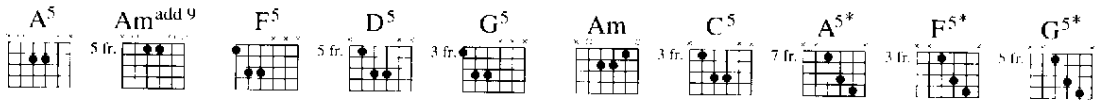
And if you're tak - ing a walk through the gar - den of life.

rit.

TAB: 9 7 9 8 7 10 7 10 8 7 8 7 7 9

# Dream Of Mirrors

Words & Music by Janick Gers & Steve Harris



♩ 100

## Intro

Have you ev - er felt, the fu - ture is the past.

Gtrs. 1+2 (elec.)  
f w/distortion

TAB

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

but you don't know how? A re - flec - ted dream,

TAB

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

of a cap - tured time, is it real - ly now, is it real - ly hap - pening?

Gtr. 1 cont. in slashes

TAB

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

A<sup>5</sup>  
 Gtr. 1  
 Gtr. 2  
 N.C.(Abass)

Gtr. 2 w/clean tone + delay      Gtr. 1 tacet

T  
A  
B

5 6 5 7 5      5 5 6 5 7 5 6 8

7 7 7

(Gbass)      (Abass)

T  
A  
B

3 3 4 3 5 3      5 5 6 5 7 5 6 8

5 5 5      7 7 7

Verse  
 N.C.(Abass)

1. Don't know why I feel this way,  
 2. Think I've heard your voice be fore,  
 3. I get up put on the light,

Gtr. 2

2°Gtr. 3 sim. ad lib.

T  
A  
B

9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

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

have I dreamt this time, this place?  
 think I've said these words be fore.  
 dread - ing the on - com - ing night.

T  
A  
B

9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

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

Amadd<sup>9</sup>

2<sup>nd</sup> only

Gtr. 3 {>

Some - thing vi - vid comes ag - ain in -  
 Some - thing makes me feel I just might  
 Scared to fall a - sleep and dream the

T  
A  
B 0 0 0 9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

2<sup>nd</sup> only.....

to lose dream my mind. my mind. a - gain.

T  
A  
B 0 0 0 9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

Amadd<sup>9</sup>

1<sup>st</sup> only

{>

And I think I've seen your face,  
 Am I still in side my dream?  
 No - thing that I con - tem - plate.

Gtr. 3 w/clean tone

T  
A  
B 0 0 0 9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

Amadd<sup>9</sup>

seen this room been in this place.  
 Is this a new re - al i - ty?  
 No - thing that I can com - pare

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble clef, showing chords and melodic lines. The bottom staff is a guitar TAB with two lines, T (treble) and B (bass), and fret numbers (9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5).

Some - thing vi - vid comes ag - ain in -  
 Some - thing makes me feel that I have  
 to let - ting loose the de - mons deep in -

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a guitar TAB with two lines, T (treble) and B (bass), and fret numbers (9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5).

- to my mind.  
 lost my mind.  
 - side my head.

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a guitar TAB with two lines, T (treble) and B (bass), and fret numbers (9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5).

Bridge

Gtr. 1  $F^5$   $D^5$  cont. *sim.*

1. All my hopes and ex - pcc - ta - tion,  
 2. All my hopes and ex - pec - ta - tion,  
 3. Dread to think what might be stir - ring.

Gtr. 1 w/dist.  
 1° Gtr. 1 tacet (2°+3° plays in slashes)  
 3° Gtr. 2 plays in slashes w/dist.  
 2°+3° *f* 1° Gtr. 3 sim. ad lib. (2°+3° tacet)

T  
A  
B 1 3 3 1 3 3 3 5 7 7 7 5 7 7 7

$F^5$   $D^5$   $F^5$

look - ing for an ex - pla - na - tion. Have I found my  
 look - ing for an ex - pla - na - tion. Com - ing to the  
 that my dream is re - oc - cur - ing. Got to keep a -

T  
A  
B 1 3 3 1 3 3 3 5 7 7 7 5 7 7 7 1 3 3 1 3 3 3

$D^5$   $F^5$   $G^5$

des - ti - na - tion? I just can't take no more.  
 rea - li - sa - tion that I can't see for sure.  
 way from drift - ing, sav - ing me from my - self.

T  
A  
B 5 7 7 5 7 7 7 1 3 3 1 3 3 3 3 5 5 5 5 5 5 5

1.

Am C<sup>5</sup> G<sup>5</sup> Am

The dream is true. The dream is

Gr. 3 tacet

TAB 0 2 2 2 5 2 4 | 3 5 0 0 0 0 | 0 2 2 2 5 2 4

C<sup>5</sup> G<sup>5</sup> Am C<sup>5</sup> G<sup>5</sup>

true. The dream is true.

TAB 3 5 0 0 0 0 | 0 2 2 2 5 2 4 | 3 5 0 0 0 0

Am F<sup>5</sup> G<sup>5</sup> Amadd<sup>9</sup>

Gr. 3  $\frac{3}{8}$

The dream is true.

TAB 0 2 2 2 5 2 4 | 1 3 3 0 0 | 0 0 0 9-10 9 10 0 0 0 7-9 7 9

TAB 0 0 0 5 7 5 7 | 4 5 4 5 | 0 0 0 9-10 9 10 0 0 0 7-9 7 9 | 0 0 0 5-7 5 7 | 4 5 4 5

Chorus

2.  
A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup>

Gtr. 1

I on - ly dream in black and white, I on - ly dream 'cause

Gtr. 2

Gtrs. 1+2 w/dist.

TAB

7	7	7	7	7	7	7	7	3	5	5	5	5	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	3	5	5	5	5	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	1	3	3	3	3	5	5	5	5	5	5	5

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup>

I'm a - live. I on - ly dream in black and white, to

TAB

3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
1	3	3	3	3	5	5	5	5	5	5	5	5	1	3	3	3	3	3	3

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup>

save me from my - self. I on - ly dream in

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5
1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup>

black and white, I on - ly dream 'cause I'm a - live.

TAB

3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
1	3	3	3	3	5	5	5	5	5	5	5	5	1	3	3	3	3	3	3



A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> F<sup>5\*</sup>

I on - ly dream in black and white, — to save me from my - self.

T  
A  
B

7 7 7 7 7 7 7 3 5 5 5 5 3 3 3 3 3 3 3 3  
5 5 5 5 5 5 5 1 3 3 3 3 1 1 1 1 1 1 1 1

G<sup>5\*</sup> Am C<sup>5</sup> G<sup>5</sup>

The dream is true.

*mf*

T  
A  
B

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

Am C<sup>5</sup> G<sup>5</sup> Am

The dream is true. The dream is

T  
A  
B

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

To Coda ⊕

C<sup>5</sup> G<sup>5</sup> Am F<sup>5</sup> G<sup>5</sup>

true. The dream is true.

T  
A  
B

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





F<sup>5</sup> G<sup>5</sup>

Lost. a night - mare I re - trace.  
 Lost. a night - mare I re - trace.

TAB 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5

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

A<sup>5</sup> G<sup>5</sup>

Gtr. 1  
 Gtr. 2

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

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

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

A<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

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

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

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

Gtr. 1 cont. in slashes

**Chorus**

A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup>

Gtr. 1  
 Gtr. 2

I on - ly dream in black and white. I on - ly dream 'cause

TAB 7 7 7 3 3 3 5 7 7 7 5

5 1 1 3 5 5

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup>

I'm a - live. I on - ly dream in black and white. to

TAB: 3 3 5 7 3 3 5

1 1 3 5 1 1 3

F<sup>5\*</sup> G<sup>5\*</sup>

save me from ... my - self.

TAB: 3 3 3 3 3 3 3 5 5 5 5 5 5 5

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

**Interlude**

A<sup>5</sup> F<sup>5</sup>

Oh. Oh. Oh.

(1<sup>o</sup> Vocal tacet)

Gtrs. 1+2

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

C<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

Oh. Oh.

Gtr. 1

Gtr. 2

Gtr. 2 cont. in slashes

TAB: 2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 1 3 1 0 1 3 1 3 2 4 2 0 2 4 2 4



Chorus

A<sup>5</sup>

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

(1° Vocal tacet)

Gtrs. 1+2

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

F<sup>5</sup> C<sup>5</sup>

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

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

F<sup>5</sup> G<sup>5</sup>

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

Gtr. 1

Gtr. 2

2° rull.---

TAB: 5 5 5 3 3 3 | 5 5 5 4 | 1 3 1 0 1 | 3 1 3 | 2 4 2 0 2 | 4 2 4

*D. §. al Coda*

⊕ Coda

Am

Gtrs. 1+2

w/clean tone + chorus + delay

rull.

TAB: 0 0 9 10 9 10 | 0 0 7 | 0 0 9 10 9 10 | 0 0 7





hunt - er which - are you? Di - ab - lo come - a  
 linked, in - ter - twined. Fo - cus sharp in - the

T  
A  
B 9 5 5 9 7 9 7 9

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

- gain, to - make tro - phies out - of men.  
 night, watch - the jun - gle burn - ing bright.

T  
A  
B 9 7 9 7 9 7 9 7 9 7 9 7 9

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

T  
A  
B 9 7 9 9 7 9 7 9 7 9 7 9 7 9

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

Lose - your skin, lose - your skull, one - by  
 Toe - to toe, throw - the line, ev - 'ry

T  
A  
B 9 7 9 7 9 7 9 7 9 7 9 7 9

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

one the sack is full. In the heat de - hy  
 one's caught hands tied. Ir - on will, ir - on

T  
A  
B

9 5 5 9 7 9 7 9 7 9

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

- drate, know which breath will be your last  
 fist, how could it have come to this

T  
A  
B

9 7 9 5 9 7 5 5

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

Pre-Chorus

E<sup>5</sup> D<sup>5</sup>

No - where to run, no - where to

T  
A  
B

9 7 7 5

0 0 0 3

C<sup>5</sup> D<sup>5</sup>

hide, you've got to kill to stay a -

T  
A  
B

5 7 5 5

3 0 0 3

Gr. 2 cont. in slashes

E<sup>5</sup> D<sup>5</sup>

Gtr. 2

live. No - where - to run, no - where - to

Gtr. 1

let ring

TAB

C<sup>5</sup> D<sup>5</sup>

hide, you've got to kill to stay a -

TAB

(E<sup>5</sup>)

live.

Gtrs. 1+2

TAB

Chorus

C<sup>5</sup> D<sup>5</sup>

Show them - no fear, show them - no

Gtrs. 1+2 tacet on %

TAB

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

TAB

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

C<sup>5</sup> D<sup>5</sup>

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5						7					
5						7					
3						5					

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

TAB

8	7	8	7-7 <sup>10</sup>	8	7	8	7-7 <sup>10</sup>
5	4	5	4 7	5	4	5	4 7 (5)

C<sup>5</sup> D<sup>5</sup>

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5						7					
5						7					
3						5					

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

T 8 8 7 8 8 5 8 8 7 5 4 0 8 8 7 8 8 5 8 8 7 5 4 0

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

B 0 0

C<sup>5</sup> D<sup>5</sup> To Coda

Show them— no fear, show them— no

Gtrs. 1+2

T 5 7

A 5 7

B 3 5

E<sup>5</sup>

pain.

Gtr. 1

Gtr. 2

T 8 7 8 7-7/10 8 7 8 7-7/10

A 5 4 5 4 7 5 4 5 4 7 (5)

B

**Guitar Solo**

1°+3° B<sup>5</sup>  
2°+4° B<sup>5</sup>

Gtr. 1 *8va*

Gtr. 2 w/Rhy. Fill 1

T 19 17 15 17 15 14 15 14 12

A

B

A<sup>5</sup>  
D<sup>5</sup>  
(8va)

A<sup>5</sup>  
C<sup>5</sup>

Play 4 times  
cont. ad lib.

Gr. 2 cont. in slashes

E<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

Gr. 2 cont. sim.

Gr. 1 B

E<sup>5</sup> G<sup>5</sup>

(8va)

D<sup>5</sup> A<sup>5</sup>

(8va)

Rhy. Fill 1  
Gr. 2

B<sup>5</sup> A<sup>5</sup>

B<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

E<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

(8va) B

w/bar

1/2

TAB

19 19 17 19 17 20 19 17 20 19 17 20 19 17 19

G<sup>5</sup> E<sup>5</sup>

(8va)

w/bar

TAB

20 17 19 20 17 20 17 20 17 20 17 19 20 17 20 19

G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

(8va)

3 3

B

Full

TAB

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

Middle

(E<sup>5</sup>) (D<sup>5</sup>)

Gtrs. 1+2

TAB

12 12 12 12-12-12-13-12-10 12 10 10 10 10 10-10-10-10-12-13

(C<sup>5</sup>) (D<sup>5</sup>)

TAB

12 12-12-12-13-12-10 12 10 10 10 10 10-10-10-10-12-13

(E<sup>5</sup>) (D<sup>5</sup>)

T  
A  
B

(C<sup>5</sup>) (D<sup>5</sup>) A<sup>5</sup> D. % al Coda

T  
A  
B

⊕ Coda

A<sup>5</sup>/Ebass

pain.

T  
A  
B

C<sup>5</sup> D<sup>5</sup>

Gtrs. 1+2 Show them— no fear, show them— no

T  
A  
B

E<sup>5</sup>

pain.

Gtr. 1

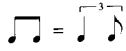
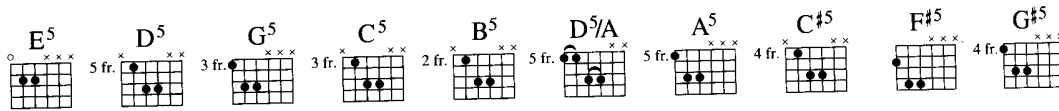
Gtr. 2

T  
A  
B



# The Fallen Angel

Words & Music by Adrian Smith & Steve Harris



♩ = 140

## Intro

N.C.  
Gtrs. 1+2 (elec.)

*f* w/distortion

♩ V ♩ V ♩ V ♩ V ♩ V etc.

Gr. 3 w/Fill 1

Gtrs. 1+2+3

Fill 1  
Gtr. 2 (elec.) N.C.

w/dist.



E<sup>5</sup> C<sup>5</sup>

Watch - ing and they're hi - ding as they wait com - ing their time, for a  
 wait for Ar - ma - ged - don and it's my way, for a  
 it's an

TAB

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

P.M.

E<sup>5</sup> D<sup>5</sup>

dev - il to get rea - dy and take ov - er your mind. }  
 hon - our to be cho - sen and I wait for the day. }

TAB

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

P.M.

Pre-Chorus

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> B<sup>5</sup>

You and on - ly God will know what could be done,

TAB

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

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> B<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

you and on - ly God will know I am the on - ly one. You and on - ly God will know

TAB

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

B<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> B<sup>5</sup>

what could be done, you and on - ly God would know I am the cho - sen one.

Gr. 2 w/Fill 2

T	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
A	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
B	2	2	2	2	2	2	2	3	3	5	5	7	2	2	2	2	2

**Chorus**

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

Could it be it's the end of the world?

Fig. 1...

T	9	9	x	x	5	5	7	7	7	8	10
A	9	9	x	x	5	5	7	7	7	7	9
B	7	7	x	x	3	3	5	5	5	5	7

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A

All the things that we che - rish and love.

T	9	9	x	x	5	5	7	7	7	7	7	6	4	7	5	4	7
A	9	9	x	x	5	5	7	7	7	7	7	6	4	7	5	4	7
B	7	7	x	x	3	3	5	5	5	5	5	6	4	7	5	4	7

Fill 2  
Gr. 2

B<sup>5</sup>

T	8	7	5	7
A	5	4	2	4
B	5	4	2	4

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

No - thing left but to face this all on my

...Fig. 1 ends

TAB

9	9	x	x	5	5	7	7	7	5	7
9	9	x	x	5	5	7	7	7	5	7
7	7	x	x	3	3	5	5	5	3	5

B<sup>5</sup> D<sup>5</sup>

own. 'Cause I am the cho - sen one.

Gtr. 4

Gtrs. 1+2

P.M. -  
Gtr. 4 w/dist.

TAB

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

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

Could it be it's the end of the world?

Gtr. 4

Gtrs. 1+2 w/fig. 1

TAB

12	0	10	0	8	0	7	0	8	0	10	0	8	0	7	0	5	0	3	5	0
----	---	----	---	---	---	---	---	---	---	----	---	---	---	---	---	---	---	---	---	---

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A

All the things that we che - rish and love.

TAB

12	0	10	0	8	0	7	0	8	0	10	0	8	0	7	0	5	0	7	0
----	---	----	---	---	---	---	---	---	---	----	---	---	---	---	---	---	---	---	---

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>/A G<sup>5</sup> A<sup>5</sup>

No-thing left but to face this all on my

TAB

B<sup>5</sup> D<sup>5</sup> To Coda ⊕

own. 'Cause I am the cho - sen one.

2° Gtrs. 1+2 cont. in slashes

TAB

1.  
N.C.  
Gtrs. 1+2

TAB

TAB

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

T  
A  
B 0 2 2 2 2 2 5 2 2 2 2 2 | 7 7 7 5 5 5 4 7 5 4 7 5

**Guitar Solo**

2.

Gtrs. 1+2 C#5 B5 E5 F#5 cont. sim.

Gtr. 3 B

w/wah wah Full

T  
A  
B 11 | (11) 9 11

C#5 B5 E5 F#5

T  
A  
B 9 11 8 9 11 8 9 11 7 9 11 7 | 9 7 6 9 6 7 6

C#5 B5 E5 F#5

Full

T  
A  
B 12 | 9 12 9 11 9 | 12 9 12 11 9 11 11

C#5 B5 E5 F#5

8va

Full

Gtr. 1 cont. in slashes

T  
A  
B 11 | 9 12 9 11 9 12 9 9 12 9 12 | 16 17 14 17 16 17 14 17 17 19 16 19 17 19 16 19

Gtrs. 1+2  $G^{\#5}$   $F^{\#5}$   $B^5$  cont. *sim.*  
 (8va)

Gtr. 4  $B$   
 Gtr. 3 tacet  
 Full

TAB: 19 16 19 16 19 18 16 18 18 16 17 19

$G^{\#5}$   $F^{\#5}$   $B^5$   
 (8va)

Gtr. 4 Full

TAB: 16 18 19 19 19 17 16 19 16 17 19 16 19 17 16 19 17 16 18

$G^{\#5}$   $F^{\#5}$   $B^5$   
 (8va)

Gtr. 4 Full

TAB: 16 16 18 15 16 16 16 18 16 17 16 17 18 15 16 18 16 17 19 19

$G^{\#5}$   $F^{\#5}$   $B^5$   
 (8va)

Gtr. 4 Full Full Full

TAB: 16 19 16 19 16 19 16 18 19 19 19 16 18 16 19 16 19 19

$B^5$   $C^5$   $D^5$   $B^5$   $C^5$   $B^5$   $A^5$

Gtrs. 3+4 w/ad lib. fills

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



1. 2. *D.%. al Coda*  
B<sup>5</sup>

Musical notation for the first system, including a treble clef staff with a whole rest and a guitar TAB staff with a B<sup>5</sup> chord diagram (4, 4, 2).

**⊕ Coda**

Musical notation for the Coda section, featuring a treble clef staff with a long E<sup>5</sup> note, a guitar staff with triplets for Gtrs. 1+2 and Gtr. 4, and a guitar TAB staff with fret numbers 2 and 0.

Musical notation for the second system, including a treble clef staff with a triplet, a guitar staff with triplets, and a guitar TAB staff with fret numbers 2 and 0.

Musical notation for the third system, including a treble clef staff with a triplet and the text "Ye - ah.", a guitar staff with triplets, and a guitar TAB staff with fret numbers 2 and 0.

# The Nomad

Words & Music by David Murray & Steve Harris

7 fr. E<sup>5</sup> 8 fr. F<sup>5</sup> 5 fr. D<sup>5</sup> 3 fr. C<sup>5</sup> A<sup>5\*</sup> 7 fr. B<sup>5</sup> F<sup>7</sup> G<sup>5</sup> 5 fr. A<sup>5</sup> Em Cmaj<sup>7</sup> 3 fr. Am<sup>7</sup> 5 fr. Em add<sup>9</sup>

♩ = 125

## Intro

E<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

Gtr. 3 (elec.)  
Gtrs. 1+2 (elec.)  
f w/distortion Fig. 1...  
Gtr. 3 cont. sim

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

1. 2.

E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> F<sup>5</sup> E<sup>5</sup>

...Fig. 1 ends

TAB: 9 10 9 9 9 | 9 10 9 5 7 | 9 10 9 7 8 7 | 0 0 3 0 0 5 | 9 10 9 9 10 9 | 9 10 9 7 8 7

E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

Gtr. 3  
Gtrs. 1+2 w/ Fig. 1

TAB: 12-12-12-12-13-12-10-12 | 12-12-12-12-13-12-10 | 12-12-12-12-13-12-10-12 | 9-9-9-9-10-9-7-9 | 9-9-9-9-10-9-7 | 9-9-9-9-10-9-7-9

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> B<sup>5</sup> D<sup>5</sup> B<sup>5</sup> B<sup>5</sup> A<sup>5</sup>

Gtr. 1 cont. in slashes

TAB: 12-12-12-12-13-12-10 | 12-12-12-12-13-12-10-12 | 12-12-12-12-13-12-10-12 | 9-9-9-9-10-9-7 | 9-9-9-9-10-9-7-9 | 9-9-9-9-10-9-7-9

B<sup>5</sup> B<sup>5</sup> C<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

cont. *sim.*

Gtrs. 1+2 w/ Fig. 1

T	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12
A	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9
B						

F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

Ah, ———  
Gtr. 4 (elec.)

Gtr. 4 w/dist. + slide  
Gtrs. 1+2 cont. in slashes

T	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10-7
A	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7
B						

B<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> B<sup>5</sup>

ah, ——— ah, ———

Gtr. 3 tacet

T	12	7	8	7	12
A					
B					

F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

ah, ———

Gtr. 3

Gtr. 4 tacet  
Gtrs. 1+2 w/ Fig. 1 (x2)

T	7	8	7	12-13-12	12	12-13-12	15-13-12
A				14		14	
B							

E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

TAB: 12 12-13-12-14 12 12-13-12-14 15-13-12-14 12 12-13-12-14 12

F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

TAB: 12-13-12-14 15-13-12-14 12 12-13-12-14 12 12-13-12-14 15-13-12-14 12

Verse

B<sup>5</sup> F<sup>#5</sup> A<sup>5</sup>

1. Like a mi - rage ri - ding on the des - ert sand,  
 tells. (2.) Un - der co - ver of the veil of your dis - guise,  
 tells. (3.) No - one dares to ev - en look or glance your way,

Gtr. 1

Gtr. 3 tacet

TAB: 4 4 4 7 7 4  
 4 4 4 7 7 4  
 2 2 2 5 5 2

B<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>

the your like a vis - ion float - ing with the des - ert winds.  
 the men that fear you are the ones that you de - spise.  
 your rep - u - ta - tion goes be - fore you they all say.

TAB: 4 4 4 7 7 4  
 4 4 4 7 7 4  
 2 2 2 5 5 2

**B<sup>5</sup>** **F<sup>5</sup>** **A<sup>5</sup>**

Know the sec - ret of the an - cient des - ert lands,  
 No - one's cer - tain what your fu - ture will be - hold,  
 Like a spi - rit that can dis - ap - pear at will,

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

**B<sup>5</sup>** **F<sup>5</sup>** **D<sup>5</sup>**

you are the keep - er of the myst - ery in your hands.  
 you're a leg - end your own sto - ry will be told.  
 ma - ny claim of things but no - one's seen you kill.

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

**1. 2.**

**E<sup>5</sup>** **F<sup>5</sup> E<sup>5</sup>** **F<sup>5</sup> E<sup>5</sup>** **D<sup>5</sup>** **E<sup>5</sup>** **F<sup>5</sup> E<sup>5</sup>**

No - mad, ri - der of the an - cient east. No - mad,

Gtr. 3

Gtrs. 1+2 w/ Fig. 1

TAB 12-13-12 12 12-13-12 15-13-12 12 12 12-13-12 12  
 14 14 14 14 14

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

ri - der that men know the least. No - mad, where you come from no - one

TAB 12-13-12-14 15-13-12 14 12 12-13-12-14 12 12-13-12-14 15-13-12 14

F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

knows. No - mad, where you go to no - one

TAB 12 12-13-12-14 12 12-13-12-14 15-13-12-14

3.

Chorus

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

No - mad, you're the ri - der so myst - er - i - ous.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 7 8 10 10 8 7  
 7 7 7 7 7 7 7 4 5 7 7 7 7 7 7 4 5 7 7 5 4  
 0 0 0 0 0 0 0 2 3 5 5 5 5 5 5 4 5 7 7 5 4

E<sup>5</sup> B<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

No - mad, you're the spi - rit that men fear in us.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB: 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 7-8-10-10-8-7  
7 7 7 7 7 7 7 4 5 5 5 5 5 4  
0 0 0 0 0 0 0 2 3 5 5 5 5 5

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB: 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 7-8-10-10-8-7  
7 7 7 7 7 7 7 4 5 5 5 5 5 4  
0 0 0 0 0 0 0 2 3 5 5 5 5 5

E<sup>5</sup> B<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

No man's ev - er un - der - stood your ge - ni - us.

Gtrs. 1+2 Gtr. 1 Gtr. 2 Gtr. 4 (elec.) w/bar

TAB: 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 7-8-10-10-8-7-15  
7 7 7 7 7 7 7 4 5 5 5 5 5 4  
0 0 0 0 0 0 0 2 3 5 5 5 5 5

**Guitar Solo**

E<sup>5</sup> F<sup>5</sup>E<sup>5</sup> F<sup>5</sup>E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup>E<sup>5</sup>

Gtr. 4 (elec.)

*ff* w/dist. 2° +3° Gtr. 4 ad lib. w/bar Gtrs. 1+2 w/ Fig. 1 w/bar

TAB: 13 12-10 12 10-9 10 9 10 9 12-10-9

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5\*</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

8va  
B  
Full  
5  
12 11  
19 17 19 20 17 19 20 19 17 20 16

1. E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

(8va)  
3 2° Gtrs. 1+2 cont. in slashes  
20 18 17 17 18 17 16 17 16 17 16 19 16 19 18 14

B<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

Ah, ah, ah, ah.  
Gtr. 3 w/dist + slide Gtr. 4 tacet  
12 7 8 7 12 7 8 7

3. Verse B<sup>5</sup> F<sup>#5</sup> A<sup>5</sup>

4. Those who see you in ho - ri - zon des - ert sun,  
(%) Leg - end has it that you speak an an - cient tongue,  
4 4 2 4 4 2 4 4 2 7 7 5 7 7 5 4 4 2







Em Cmaj<sup>7</sup>

Gtr. 4

w/clean tone  
Gtr. 2 cont. sim ad lib.

T  
A  
B

9 9 11 12 11 11 12 12 11 12

Am<sup>7</sup> Em add<sup>9</sup>

T  
A  
B

9 9 11 12 11 11 12 12 4

Em Cmaj<sup>7</sup>

T  
A  
B

9 9 11 12 11 12 14 12 12 12 12

Am<sup>7</sup> Em add<sup>9</sup>

T  
A  
B

9 9 11 12 11 11 12 9

Em Cmaj<sup>7</sup>

T  
A  
B

9 9 11 12 11 12 14 17 17 12 12

Am<sup>7</sup> Em add<sup>9</sup>

T  
A  
B

9 9 11 12 11 12 11 12 11 9 7 9 4 4

E<sup>5</sup> C<sup>5</sup>

Gtrs. 1+2 cont. *sim.*

Kybd. arr. for gtr.-  
Gtrs. 1+2 w/dist.  
Gtrs. 1+3 tacet

T  
A  
B

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

A<sup>5</sup> E<sup>5</sup>

T  
A  
B

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

Gtr. 4

E<sup>5</sup> C<sup>5</sup>

w/clean tone  
2° ad lib. *sim.*

T  
A  
B

9 9 11 12 11 12 14 12 12 11 12

A<sup>5</sup> E<sup>5</sup>

T  
A  
B

9 9 11 12 11 12 11 12 9

E<sup>5</sup> C<sup>5</sup>

w/kybds.

T  
A  
B

A<sup>5</sup>

T  
A  
B

1. 2.

E<sup>5</sup>

T  
A  
B

E<sup>5</sup> C<sup>5</sup>

T  
A  
B

A<sup>5</sup> E<sup>5</sup>

w/kybds.

T  
A  
B

E<sup>5</sup> C<sup>5</sup>

w/kybds.---

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13-10-13-12-10 12-11-12

A<sup>5</sup> E<sup>5</sup> D. §. al Coda

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13-10-13-12-10 12-11-12

♩ Coda

Gtr. 3 E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

Gtrs. 1+2 w/ Fig. 1 (x2)

TAB

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

F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

TAB

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

F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> A<sup>5</sup> E<sup>5</sup> Gtrs. 1+2

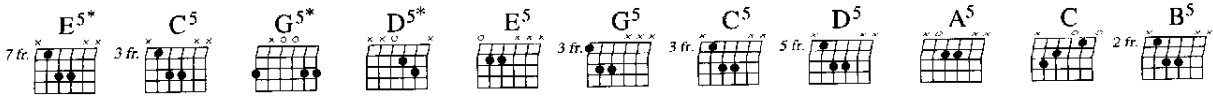
rall. Gtr. 1 w/feedback

TAB

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

# Out Of The Silent Planet

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris



♩ = 135

## Intro

Gtr. 1 (elec.) *f* w/distortion + delay

(E<sup>5</sup>) (A<sup>5</sup>) (G<sup>5</sup>)

TAB: 12 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9

(E<sup>5</sup>)

TAB: 0 0 10 7 9 8 10 9 0 0 10 7 9 8 10 9 0 0 10 7 9 8 10 9

1. 2. 3. (A<sup>5</sup>)

1° & 2° (G<sup>5</sup>)  
(A<sup>5</sup>) 3° (C<sup>5</sup>)

Rall.-----

TAB: 0 0 10 7 9 8 10 9 10 7 0 0 10 7 9 8 10 9 0 0 10 7 9 8 10 9









C<sup>5</sup> D<sup>5</sup>

TAB 5 5 5 5 7 7 7 7 7 7

3 3 3 3 5 5 5 5 5 5

Chorus

E<sup>5\*</sup> C<sup>5</sup> cont. sim.

Out of the si - lent pla - net,

Gtrs. 1+2+4

2°+ § Gtrs. 1+2+4 play in slashes

TAB 9 9 9 9 3 3 3 3

7 7 7 7 5 5 5 5

0 0 0 0

G<sup>5</sup> D<sup>5</sup> E<sup>5\*</sup>

dreams of des - o - la - tion. — Out of the

TAB 5 5 5 7 7 7 9 9 9

3 3 3 5 5 5 7 7 7

3 3 3 0 0 0

C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

si - lent pla - net, come the de - mons of cre - a - tion.

TAB 5 5 5 5 5 7 7 7

3 3 3 3 3 5 5 5

3 3 3 5 5 5

E<sup>5\*</sup> C<sup>5</sup> G<sup>5</sup>

Out of the si - lent pla - net, dreams of des - o - la -

2<sup>nd</sup>+ % Gtr. 4 w/Fill 2 (x2)

TAB

D<sup>5</sup> E<sup>5\*</sup> C<sup>5</sup>

- tion. — Out of the si - lent pla - net,

TAB

G<sup>5</sup> D<sup>5</sup>

come the de - mons of \_\_\_\_\_ cre - a - tion. 2. The

1<sup>st</sup> only. ---

No repeat on %

TAB

Fill 2  
Gtr. 4

E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

w/dist.

TAB

Middle

E<sup>5\*</sup> C<sup>5</sup>

Gr. 1

Gr. 2

Gr. 4 cont sim. rhythm 1° Gr 2 doubles Gr 1 8ve lower  
2° Gr 2 plays part as written

Full Full Full

TAB

G<sup>5</sup> D<sup>5</sup>

Full Full

TAB

E<sup>5\*</sup> C<sup>5</sup>

Out of the si - lent pla - net,

Full Full Full Full

TAB

To Coda ⊕

G<sup>5</sup> D<sup>5</sup>

out of the si - lent pla - net we are.....

Full Full

TAB



⊕ Coda

Gtr. 4 E<sup>5\*</sup> C<sup>5</sup>

Out of the si - lent pla - net.

Full Full Full Full

TAB

1. 2. 3. 4.

G<sup>5</sup> D<sup>5</sup> D<sup>5</sup>

Out of the si - lent pla - net we are. — net we are.

Full Full Rall.-----

TAB

Freely

Gtrs. 2+4 E<sup>5</sup>

Gtr. 1

12 0 10 7 10 7 9 8 10 9 12 0 10 7 9 8 10 9

TAB

12 0 10 7 9 8 10 9 12 0 10 7 9 8 10 9

TAB

w/feedback





Verse

Chords: F#5, B5, cont. sim.

Gtr. 2

per - son turns to wrong, is it a  
 few small tears be - tween, some - one

Gtr. 1

TAB

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

P.M.-----

Chords: F#5, B5, F#5, B5

want to be, be - long. Part of things at an - y cost,  
 hap - py and one sad. Just a thin line drawn be - tween

TAB

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

P.M.-----

Chords: D5, Asus4, E5

at what price a life is lost. At what  
 be - ing a gen - ius or in - sane. At what

TAB

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

P.M.-----

Chords: F#5, B5, F#5, B5, cont. sim.

point do we be - gin, fight - er spi - rit will to win.  
 age be - gin to learn, of which way out we will turn.

TAB

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

P.M.-----

F#5 B5

But what makes a man\_ dec-ide, take the  
 There's a long and wind - ing road, and the

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

TAB

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

D5 Asus4 E5

wrong trail or right eous road.  
 is there to burn.

TAB

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

Bridge

F#5 D5 A5 E5

There's a thin line be - tween love and hate,

TAB

/10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

F#5 D5 cont. sim.

wi - der di - vide that\_ you can see be -

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

A<sup>5</sup> E<sup>5</sup> F#<sup>5</sup> D<sup>5</sup>

- tween good and bad. There's a grey place be

TAB: 10 10 10 10 10 10 10 10 | 10 10 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10

A<sup>5</sup> E<sup>5</sup>

- tween black and white, but ev'ry one does

TAB: 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 9 9 | 10 10 10 10 10 10 10 10

F#<sup>5</sup> D<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

have the right to choose the path that he

TAB: 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10

1. Verse F#<sup>5</sup> B<sup>5</sup> cont. sim.

- takes. 2. We are right to put the blame, on so

TAB: 10 10 9 9 9 9 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

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

**F#5** **B5** **F#5** **B5**

ci - e - ty — these days. But what kind of good — or bad,

TAB

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

**D5** **A5** **E5**

a new gen - e - ra - tion brings. Some-times

TAB

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

**F#5** **B5** **F#5** **B5**

takes just more — than that to sur - vive be good — at heart.

TAB

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

**F#5** **B5**

There is ev - il in some — of us, no mat - ter

TAB

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

D<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

what will ne - ver change.

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

Chorus

F#<sup>5</sup> D<sup>5</sup>

I will — hope, — my

TAB: 4 4 4 4 4 4 4 | 7 7 7 7 7 7 7 | 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 | 5 5 5 5 5 5 5

A<sup>5</sup> E<sup>5</sup> F#<sup>5</sup> D<sup>5</sup>

soul will — fly — so I will — live —

TAB: 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 | 7 7 7 7 2 2 2 | 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 | 7 7 5 5

A<sup>5</sup> E<sup>5</sup>

for - ev - er.

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

**F#5** **D5** **A5** **E5**

Heart will die, my soul will fly,

TAB: 4 4 4 4 4 4 7 7 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2

B: 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0

**F#5** **D5**

and I will live for

TAB: 2 2 2 2 2 2 2 2 4 4 4 4 4 4 7 7 7 7 7 7 7 7 7 7 7 7

B: 0 0 0 0 0 0 0 0 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5

**A5** **E5**

- ev er.

TAB: 2

B: 0

**Guitar Solo**

**F#5** **B5**

Gtr. 3 (elec.) *Spa*

w/wah wah + dist. **ff** Gtrs. 1+2 w/Fig. 1 (x2)

Full Full Full Full

w/bar w/bar

TAB: 17 17 17 14 14 17 14 17 16 16 14 16 14 16 14 16 14



Chorus

F#5 D5

I will hope, my

TAB

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

A5 E5 F#5 D5

soul will fly so I will live

TAB

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

A5 E5

for - ev - er.

TAB

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

F#5 D5 A5 E5

Heart will die, my soul will fly,

TAB

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



Chorus

F#5 D5
   
 I will hope, my

A5 E5 F#5 D5
   
 soul will fly so I will live

A5 E5
   
 for ev er.

F#5 D5 A5 E5
   
 Heart will die, my soul will fly

F#5 D5

and I will live for

TAB: 2 2 2 2 2 2 2 2 4 4 4 4 4 4 7 7 7 7 7 7 7 7

B: 0 0 0 0 0 0 0 0 2 2 2 2 2 2 5 5 5 5 5 5 5 5

A5 E5

- ev er.

TAB: 2

B: 0

Instrumental

F#5 E5

Gtr. 2 Gtr. 1 *sim.*

P.M. 4° Gtr. 3 ad lib.

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

B5

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

1. 2. 3. | 4.

G<sup>5</sup> D<sup>5</sup> B<sup>5</sup> D<sup>5</sup> Gtr. 3 B<sup>5</sup>

Gtr. 3 w/dist.  
Gtrs. 1+2 cont. sim.

F#<sup>5</sup> E<sup>5</sup>

Gtr. 3

Full w/bar Full Full

B<sup>5</sup> G<sup>5</sup> D<sup>5</sup> B<sup>5</sup>

(8va) B

Half Time Feel ♩ = ♩  
 (F#m<sup>11</sup>)  
 (8va)-----

(Esus<sup>2/4</sup>)

w/bar

Gtrs. 1+2 w/Fig. 2

TAB 17 19 19 (19)

Middle

F#m<sup>11</sup> Esus<sup>2/4</sup> F#m<sup>11</sup>

Gtr. 2

*mp* w/clean tone + chorus  
 let ring  
 Gtr. 3 tacet  
 Fig. 2... ...Fig. 2 ends

TAB 2 4 0 2 4 2 4 0 2 4 0 2

Esus<sup>2/4</sup> F#m<sup>11</sup> Esus<sup>2/4</sup> Gtr. 3

Gtrs. 1+2 Gtr. 2 cont. sim.

TAB 0 2 4 2 0 2 0 0 0 2 0 2 0 9 0 10 2 4

F#m<sup>11</sup> Esus<sup>2/4</sup> F#m<sup>11</sup>

Gtr. 3

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

Esus<sup>2/4</sup> F#m<sup>11</sup> Esus<sup>2/4</sup>

TAB 9 9 10 12 12 14 12 12 10 9





**Outro**

Half Time Feel ♩ = ♩

Chords: F#m<sup>11</sup>, Esus<sup>2/4</sup>, F#m<sup>11</sup>, Esus<sup>2/4</sup>

Staff 1: Gtr. 2 (mf), Gtr. 1 tacet, Gtr. 3, Gtr. 2 cont. sim.

TAB: 2 0 2 4 | 0 2 4 | 2 4 4 | 0 4 4 | 9 10

Chords: F#m<sup>11</sup>, Esus<sup>2/4</sup>, F#m<sup>11</sup>

Staff 1: Gtr. 3

TAB: 12 | 12 14 12 | 10 9 | 10 9 9 | 9 11

Chords: Esus<sup>2/4</sup>, F#m<sup>11</sup>, Esus<sup>4</sup>, E

Lyrics: The thin line be - tween

Staff 1: Gtr. 2, Gtr. 3 tacet

TAB: 9 | 2 4 4 | 0 2 2

Chords: F#m<sup>11</sup>, Esus<sup>2/4</sup>, F#m<sup>11</sup>

Lyrics: love and hate.

Staff 1: Rall.

TAB: 2 4 | 0 2 4 | 2 4 2 0 0