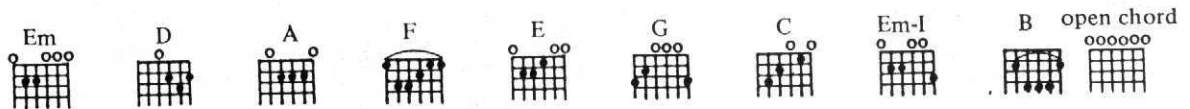


PROWLER

Words and Music by
Steve Harris



Fast Four

Em

T 4
A 4 2 2
B 4 2 2

Em

B

(Lay right hand palm across all strings for staccato effect on chord)

3 0 0 2 5 3 2 3

D

Em

trill... continue

3 2 5 3 2 3 2 5 3 5 3

Guitar Strum - I

Em

Walk See - ing through the cit flash - y
See the la dies flash ing

B

3 0 0 2 5 3 2 3 3 3 3

look - ing - oh so pret - ty
 All their legs and lash - es } I've just -

got to find - my way. _____

1.3. 2.4. Em G A

Well - you see me crawl - ing through - the bush - es

F B B B - - - - - E G A G O.C.

with it o - pen wide. What you

E Guitar Lick: A

see - ing girl. —

10 8 7 8 7

F

Can't you be - lieve that feel - ing, —

E

can't you be - lieve it, — can't you be - lieve your eyes.

G A G O.C. E Guitar Lick: A

It's the real thing girl. —

C D

Got me feel - ing my - self and reel - ing a - round.

(Let chord ring)

3 2 0 3 0 3 2 0 3 0

Guitar Strum - I
Em

Guitar Lick: B
C

Got me talk - ing but feel like walk - ing a - round..

Em Em

7 7 7 5 3 2 3 5

8 8 8 7 5 3 5 7

Em F# A

1 Em 2 Em-1

Em D Em D Em-I Em-I D

Guitar Strum - II

Em D Em B B

D C B C D

Em D

Got me feel - ing my - self and

C

reel - ing a Got me talk - ing but

B C D Em

noth - ing's with me Got me

D

feel - ing my - self and reel - ing a

Slow & freely

C D

round.

trill

Guitar Strum - I

a tempo

Em

Slow & freely

D.S. al Coda (a tempo)

C D

trill

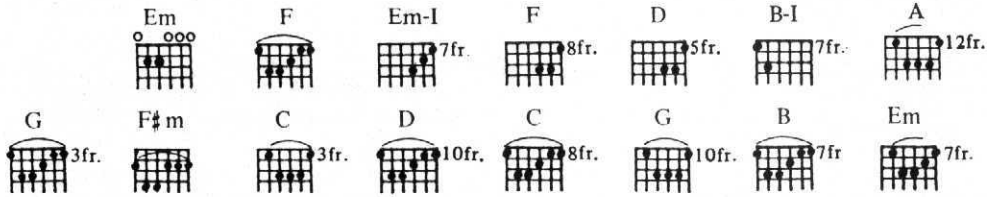
Coda

Em

(Strum as fast as you can)

REMEMBER TOMORROW

Words and Music by
Steve Harris and Paul Di'anno



Moderately slow

Em

(Let low "E" note ring through)

12 12 12

T 4
A 4
B 4

F Em

harm.

F Em

Copyright © 1980 ZOMBA MUSIC PUBLISHERS LIMITED for the world
 This arrangement Copyright © 1984 ZOMBA MUSIC PUBLISHERS LIMITED
 All rights for the U.S.A. and Canada controlled by Zomba Enterprises Inc.
 International Copyright Secured Made in U.S.A. All Rights Reserved

Guitar Pattern - A

Em-I
7fr.

1. & $\frac{3}{4}$ Un - chain the col - ours _____
2.

7 8 9 7 8 9 8 9 7 8 9

F8fr.

Em-I
7fr.

D5fr.

be - fore _____ my eyes.

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

Guitar Pattern - A

Em-I
7fr.

F8fr.

Yes - ter - day's sor - rows, _____ to - mor - rows white

Em-I
7fr.

D5fr.

Em-I
7fr.

lies _____ Scan the hor - i - zon _____

F8fr. Em-I 7fr. D5fr. Em-I 7fr.

the clouds take me high - er, I shall re -

F8fr. Em-I 7fr.

turn from out of the

To Coda

Guitar Lick: A
Em B-I 7fr. G3fr. F#m G3fr. C3fr.

fire.

Em B-I 7fr. G3fr. F#m G3fr. C3fr.

fire.

Em B-I 7fr. G3fr. F#m G3fr. C3fr.

Em B-I 7fr. G3fr. F#m G3fr. C3fr.

1.
Em

Em

2.
Moderately
D10fr. C8fr. D10fr. C8fr. 3 times

Em7fr. G10fr. Em7fr. G10fr. A 12fr. 3 times

C8fr. D10fr. B 7fr. 1. 2 times 2. C 8fr. C 8fr. D 10fr.

Em7fr. G10fr. Em7fr. G10fr. A 12fr.

B-----J B-----J

C8fr. D10fr. B 7fr. C 8fr. C8fr. D 10fr.

1. 2. D.C. al Coda (a tempo) Sing first verse

Guitar Lick A

Coda

Em B-1 7fr. G3fr. F#m G3fr. C3fr. 6 times

Em B-1 7fr. G3fr. F#m G3fr. Em

oh _____

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

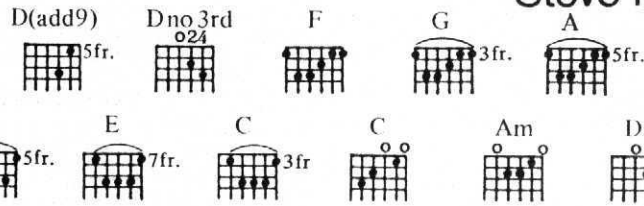
Strum \square & ∇ as fast as you can.

\square ∇

2. Tears for remembrance
and tears for joy,
Tears for somebody
and this lonely boy,
Out in the madness
the all seeing eye,
Flickers above us
to light up the sky.

SANCTUARY

Words and Music by
Steve Harris, Paul Di'anno
and Dave Murray



Moderately fast
Guitar Lick: A
Dno3rd

T 4
A 4
B 4

Guitar Lick: B
Dno3rd

Guitar Lick: B
Dno3rd

I. Out of the win - ter came a war horse of steel. I've

nev - er killed a wo - man be - fore, but I know how it feels.

F G 3fr. Guitar Lick: B Dno3rd

I know you'd have gone in - sane if you saw what I saw

F G 3fr.

so now I've got to look for

Copyright © 1980 ZOMBA MUSIC PUBLISHERS LIMITED for the world
This arrangement Copyright © 1984 ZOMBA MUSIC PUBLISHERS LIMITED
All rights for the U.S.A. and Canada controlled by Zomba Enterprises Inc.
International Copyright Secured Made in U.S.A. All Rights Reserved (to 2nd end on D.S.)

A 5fr.

sanc - tu - ar - y — from the law. —

Guitar Lick: A
Dno3rd

Guitar Lick: B
Dno3rd

2. 1

So give me sanc - tu - ar - y from —

G 3fr. A 5fr. D 5fr.

— the law — and I'll — be al - right. — Just give me

A 5fr. G 3fr. A 5fr. D 5fr.

sanc - tu - ar - y from — the law — and love — me to - night — to -

E 7fr. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. C 3fr. D 5fr.

night. —

C 3fr. D 5fr. Bm 7fr. A 5fr.

To Coda

(Let first chord ring through measure)

B

This is rhythm underneath improvised solo. If used as the solo break, then cut all playing in half.

Guitar Lick: B
Dno3rd

Play eight times

F G 3fr.

Guitar Lick: B
Dno3rd

F

G 3fr.

Guitar Lick: B
Dno3rd

Play three times

Dno3rd

Guitar Lick: B
Dno3rd

C

Play four times
Am

D

B D B

0 1 3 0 2

2 2 2 3 3

0 0 0 2 2

0 0 0 0 0

Play four times

1.2.3. 4.

C 3fr. V V

D 5fr. V V V

F V V V G 3fr. Dno 3rd

I know_ you'd have gone_ in - sane_ if you saw_ what I saw_

F G 3fr.

so now I've got_ to_ look for_

A 5fr.

sanc - tu - ar - y_ from the law_

Guitar Lick: A
Dno 3rd

Guitar Lick: B
Dno 3rd

D.S. al Coda

3. So you

Coda

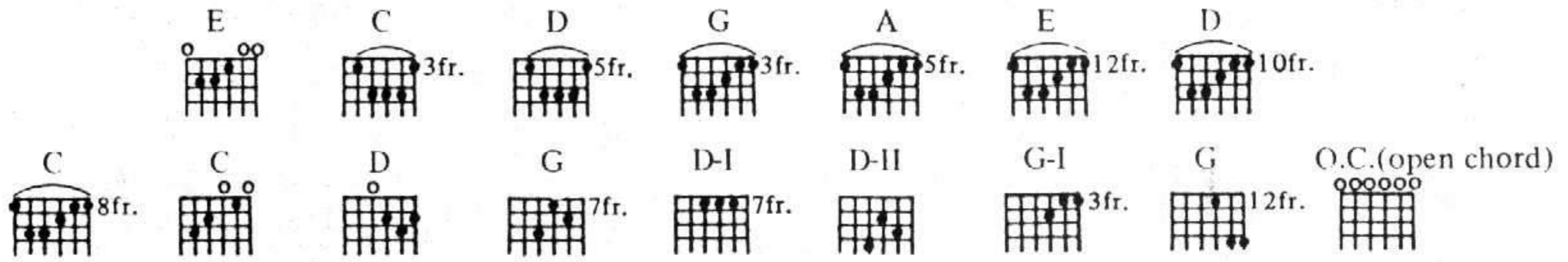
Guitar Lick: B
Dno 3rd

1. 2.

- 2. I met up with a 'slinger last night to keep me alive.
He spends all his money on gambling and guns to survive.
- 3. I can laugh at the wind, I can howl at the rain.
Down in the Canyon or out in the plain.

RUNNING FREE

Words and Music by
Steve Harris and Paul Di'anno



Moderately

E G

(Lay left hand palm across strings for "muffled" sound)

T 4
A 4
B 4

E C D C D

1. 2.

E V V G

(Let chords ring through)

E C D V V V

Copyright © 1980 ZOMBA MUSIC PUBLISHERS LIMITED for the world
This arrangement Copyright © 1984 ZOMBA MUSIC PUBLISHERS LIMITED
All rights for the U.S.A. and Canada controlled by Zomba Enterprises Inc.
International Copyright Secured Made in U.S.A. All Rights Reserved

Guitar Strum: A

E C3fr. D5fr.

1. Just sixteen, a pick-up truck—

2nd verse
3rd verse

E G3fr. A5fr. E

out of mon - ey, out of luck. I've got no - where to

C3fr. D5fr. E G3fr. A5fr.

call my own. Hit the gas, and here I go.

E G3fr. E12fr. D10fr. E12fr.

I'm run - ning free — yeah, —

D10fr. E12fr. C8fr. D10fr.

I'm run - ning free. —

E G3fr. E12fr. D10fr. E12fr.

I'm run - ning free — yeah, —

To Coda 1.
D10fr. E12fr. C8fr. D10fr.

oh I'm run - ning free. —

2. 1

2. C8fr. D10fr. **Guitar Strum: A** E G 3fr. E

C D E G 3fr. E

C D E C D

E G7fr. D-I 7fr. D-II G-I
 "muffled" effect release "muffled" effect
 2 times

E C3fr. D5fr.
 "muffled" effect

G3fr. E12fr. D10fr. E12fr. D10fr. E12fr. C8fr. D10fr.
 I'm run-ning free— yeah,— I'm run-ning free.—

E G3fr. E12fr. D10fr. E12fr. D 10fr. E 12 fr. C8fr. D10fr.
 I'm run-ning free— yeah,— oh I'm run-ning free.— Break.

E O.C. E O.C. E C8fr. D10fr.
 (Lay left hand across strings for "percussive" strums)

1. E V V O.C. E O.C. E C8fr. D10fr.

2. C8fr. D10fr. D.S. al Coda Coda C 8fr. D10fr.

Play four times

E G3fr. A5fr. C3fr. D5fr.

I'm run - ning free — yeah —

I'm run - ning free. —

VII pos.
No chord

G 12fr. E

2. Spent the night in an L.A. jail
And listened to the sirens wail
They ain't got a thing on me
I'm running wild, I'm running free.

Chorus

3. Pulled her at the Bottle Top
Whiskey, dancing, disco hop
Now all the boys are after me
And that's the way it's gonna be.

Chorus

PHANTOM OF THE OPERA

Words and Music by
Steve Harris

Em-I G D F#m Gm Em B C D Em D C
 Am-I C F barre Em(addA)Em-II D-I D-II Am7 G Am Am C-I G-I
 7fr. 3fr. 7fr. 7fr. 8fr. 10fr. 5fr. 3fr. 7fr. 5fr. 5fr. 5fr. 5fr.

(Play 4 times)

1.2.3.

Moderately No chord

H.O. H.O. P.O. H.O.

T 6 0 0 1 0 3 0 1 0 0 0 2
 A 8 0 2 0 0 0 0 0 0 4 0 2 0 2
 B 8 2

4. Fast

12 3 3 5 5 5 7 7 7 8 8 8 7 7 7 8 8 8 10 10 10 14 14 14
 4 4 4 5 5 5 7 7 7 9 9 9 8 8 8 10 10 10 12 12 12 15 15 15
 8

P.O.

15 12 15 12 15 12 15 12 12

(Play 4 times)

Em-I G D

2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 5 2 2 5 0
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0
 0 0

Copyright © 1980 ZOMBA MUSIC PUBLISHERS LIMITED for the world
 This arrangement Copyright © 1984 ZOMBA MUSIC PUBLISHERS LIMITED
 All rights for the U.S.A. and Canada controlled by Zomba Enterprises Inc.
 International Copyright Secured Made in U.S.A. All Rights Reserved

F# m barre

Gm 3fr.

(Play 3 times)

This block contains two musical systems. The top system features a treble clef with a key signature of one sharp (F#). The first system is an F#m barre exercise, consisting of a sequence of eighth notes in pairs across four strings (E, A, D, G). The second system is a Gm 3fr. exercise, also consisting of eighth notes in pairs, but with a flat (Bb) in the second measure. A repeat sign with a fermata is at the end, with the instruction "(Play 3 times)". Below the staff are two sets of guitar fretboard diagrams showing the fingerings for each exercise, with numbers 1-4 indicating finger placement.

Em 7fr.

B 7fr.

C 8fr.

D 10fr.

This block contains a single musical system in a treble clef with a key signature of one sharp (F#). It features four exercises, each marked with a repeat sign and a fermata, and a bracket with the number "3" above the notes. The exercises are: Em 7fr., B 7fr., C 8fr., and D 10fr. Each exercise consists of eighth notes in pairs. Below the staff are two sets of guitar fretboard diagrams showing the fingerings for each exercise, with numbers 1-4 indicating finger placement.

Em-I

D

This block contains a musical system in a treble clef with a key signature of one sharp (F#). It features two exercises: Em-I and D. Both exercises consist of eighth notes in pairs. The D exercise includes a bracket with the number "3" above the notes. Below the staff are two sets of guitar fretboard diagrams showing the fingerings for each exercise, with numbers 1-4 indicating finger placement.

Em-I

1.

D

This block contains a musical system in a treble clef with a key signature of one sharp (F#). It features two exercises: Em-I and D. Both exercises consist of eighth notes in pairs. The D exercise includes a bracket with the number "3" above the notes and a first ending bracket labeled "1." Below the staff are two sets of guitar fretboard diagrams showing the fingerings for each exercise, with numbers 1-4 indicating finger placement.

2.

D Em

1. I've been look - ing so long for you now— you

Verse 2

Em

(Let chord continue to ring)

Em-I

won't get — a — way from — my grasp.

Em-I

(Let chord still ring)

(Let "E" 6th string ring through)

D Em-I

You've been

Em

liv - ing so long in hid - ing — in hid - ing — be - hind that — false

(Let chord still ring)

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

Em-I D

mask.

(Let "E" 6th string ring through)

2 2 2 2 5 2 2 2 2 2 2 5 2 2 2 | 2 2 2 2 5 2 2

Em-I D

And

2 2 2 2 5 2 2 2 2 2 2 5 2 2 2 | 2 2 2 2 5 2 2

Em 7fr. B 7fr. C 8fr. D 10fr.

you know_ and I know_ that you ain't_ got long now_ to

B.

Em-I D

last.

Em-I D

Your

Em 7fr. B 7fr. C 8fr. D 10fr. To Coda

looks and your feelings are just the remains of your

B

Em-I D

past.

(Let "E" 6th string ring through)

Em-I D

1.

2. You're

2.

Em-I D Em 7fr. B 7fr. C 8fr. D 10fr.

2 2 2 5 2 2

2 2

2 2

Moderately

Guitar Lick: A

Em 7fr.

(Lay right hand palm across strings for "muffled" effect)

(Release "muffled" effect on these two beats)

4

4

7 9 9 7 7 7

7 9 9 7 7 7

D 5fr. C 3fr.

7 9 9 7 7 7

7 9 9 7 7 7

Em 7fr. D 5fr.

7 9 9 7 7 7

7 9 9 7 7 7

Guitar Lick: A

Em 7fr. D 5fr.

Keep Watch your_ your_ dist step - ance, - walk out a - way. get Don't you.

Em 7fr. D 5fr.

take his_ bait. Don't you
Come what_ may. Don't you

C 3fr. Em 7fr.

stray, don't fade a - way.
stray, from the nar - row way.

D 5fr. Em 7fr. D 5fr.

Guitar Lick: A (1st measure only)
Em 7fr.

D 5fr.

Moderately

X pos.
C

VIII pos.

Full Full Full 4 Em 1/2 Full

6 10 10 12 10 12 12 8 10 10 6 10 10 12

XII pos.
F

G

Em Full

Full

H.O.P.O.

13 12 13 12 13 12 15 13 15 13 15 13 12 15 Full Full 12 15 12

C 1/2

1/2 1/2

Em

V pos.

13 13 12 13 13 12 15 12 12 5

F

G

Em

H.O.P.O.

H.O.P.O.

H.O.P.O.

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

VII pos.
Em

Full

H.O.P.O. H.O.P.O. H.O.P.O.

H.O.P.O. H.O.P.O. H.O.P.O.

5-7 5 7 5 7 5 7 5 7 7 7 10 7 10 7 10 7 9 8 9 7

V pos. F G Em Slow shake VIII pos. H.O.

C Full H.O. P.O. Em H.O. P.O. H.O. Full

F G Em Full

Fast XIV pos. Em(addA) XII pos. P.O.

X pos. D
VIII pos. C
X pos. D

P.O.

Open pos. Em-I
IV pos. D-I

1.
I pos. C
II pos. D-I
G-I 5fr. D-II 4fr.

2.
D-I
G 3fr. D 5fr. Em-II

(Hold chord down, & lay 3rd finger of left hand lightly across the top three strings for "percussive" strum :))

G-I 5fr. Am-I 7fr. C G-I 5fr. D-II 4fr.

5 5 7 7 10 5 4

5 5 7 7 10 5 5

Em-II G-I 5fr. Am-I 7fr.

2 2 4 5 7 7

0 2 4 5 5 7 7

1. C N.C. 2. C N.C.

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

5 5 7 5 5 7 5 5 8 6

Em G 3fr. Am 5fr. C 8fr. G 3fr. D

B

Moderately

Em

P.O.

G 3fr. Am 5fr. C 3fr. D 5fr.

B

Em (Same strum as last 4 measures)

B

G Am C-I D

B

Em G 3fr.

P.O.

B

Am 5fr. C 3fr. D.S. al Coda D 5fr.

B

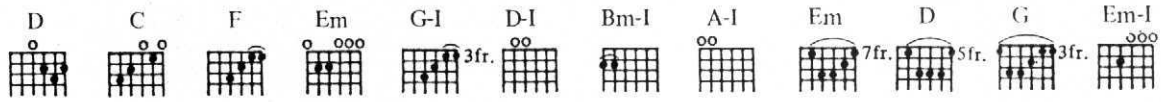
Coda Em

lair.

2. You're standing in the wings,
There you wait for the curtain to fall
Knowing the terror and
Holding you have on us all.
Yeah, I know that you're gonna
scratch me, maim me and maul
You know I'm helpless from your
Mesmerising cat call.
3. I'm running and hiding
In my dreams you're always there.
You're the Phantom of the opera.
You're the devil, you're just out to scare.
You damaged my mind and my
Soul it just floats thru the air.
Haunt me, you taunt me
You torture me back at your lair.

TRANSYLVANIA

By Steve Harris



Fast

Musical notation for the first system, including a treble clef, key signature of one sharp (F#), and 12/8 time signature. The melody starts with a B note. Chord diagrams above the staff indicate D, C, F, and Em-I. The bass line is shown with fret numbers 12 and 8.

Musical notation for the second system, continuing the melody and bass line with chord diagrams for D, C, and F.

Musical notation for the third system, including chord diagrams for Em-I, D, and G-I 3fr. The bass line features a sequence of '2' frets.

Musical notation for the fourth system, including first and second endings. Chord diagrams for Em-I, D, G-I 3fr., C, and D are shown. The bass line continues with '2' frets.

Em D-I Em

B B B B

Em D-I Em

B B B B

Bm-I A-I Bm-I

B B B B

Bm-I A-I Bm-I

B B B B

2.

A-I Bm-I Em 7fr. D 5fr. G 3fr.

B B T

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

To Coda (on repeat)

C D Em Em 7fr. D 5fr. G 3fr.

P.O. P.O. simile T T

(Don't play off chord positions here)

3 2 0 5 3 2 3 2 0

1. 2.

C D Em C D

T P.O. P.O.

D.S. al Coda

3 2 0 5 3 2 3 2 0

6 3 2 0 5 3 2 12 8 8

Coda

C D Em-I

P.O. P.O. P.O. P.O. B

6 3 2 0 5 3 2 12 8 2 2 2 2 2 2 2 2 2 2

D G-I 3fr. Em-I

2 2 2 2 2 2 2 2 2 2

1. 2.

D G-I 3fr. C D

2 2 2 2 2 2 2 2 2 2

4 4

Em7 D 5fr

2 2 2 2 2 2

C 3fr. D C 3fr. Bm barre

2 2 2 2 2 2

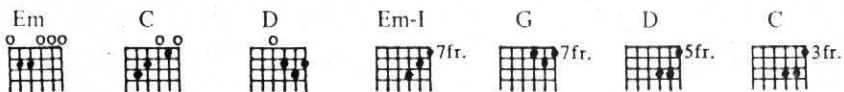
Em

2 2 2 2 2 2

Grow softer

STRANGE WORLD

Words and Music by
Steve Harris



Moderately slow

Em

T 4
A 4
B 4

Moderately slow

Em

To Coda

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard with fingerings: 0 3 2 0, 0 0 2 0 2 2 0 2, 2 0 2 0 0.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard with fingerings: 2 0 0 0, 0 0 0 0, 0 0 0 0.

Solo section. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard with fret numbers: 12 10, 12, 14, 15. Above the staff, positions are labeled: X pos., XII pos. C, and XIV pos. A slur connects the XII pos. C and XIV pos. positions.

2nd Guitar section. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard with fingerings: 0 0 0, 5 3 5 5. Above the staff, chords are labeled: P.O., C, B, V, B, B.

D
XV pos.
Em

17 15 17 15 14 16 14 15 15 17 19 17 16 17 5 7

X pos.
C half
D
XII pos.
Em

12 10 12 10 12 13 12 13 10 12 14 14 15

V pos.
C
VII pos.
D
4-4
P.O. P.O.

14 15 12 1 3 5 7 8 7 5 7 8 8 10 8 10 8 7 8 7 9

Em full
full full full full full
XII pos.
C
1 3 4

9 9 9 9 9 9 9 7 9 12 14 15 12 14 15

D

15 17 14 15 12 14 10 12 8 7 8 10 10

Guitar Pattern - I

Em-I 7fr. G 7fr.

The on - ly place where you can dream

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

D 5fr. C 3fr.

liv - ing here is not what it seems.

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

Guitar Pattern - I

Em-I 7fr. G 7fr. D 5fr. C 3fr.

1. Ship of white light in the sky no - bod - y there to reas - on why

2nd verse

Em-I 7fr. G 7fr. D 5fr.

here I am, I'm not real - ly there. smil - ing fa - ces

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

C 3fr. Em-I 7fr. G 7fr.

ev - er so rare — a - let's — walk in deep - est space,

D 5fr. C 3fr.

liv - ing here just is - n't the place —

D.S. al Coda

Em

5 4 5 4 5 5 4 5 5 4 5

Coda

Don't you

0 0 0 3 2 0

hear me call? — Ooh —

ritard.

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

2. Stalks of light come from the ground
 When I cry there isn't a sound
 All my feelings cannot be held
 I'm happy in my new strange world.
 Shades of green grasses twine,
 girls drinking plasma wine.
 A look at love, a dream unfolds
 living here, you'll never grow old.

CHARLOTTE THE HARLOT

Words and Music by
Dave Murray

D G A D-I G-I Em Em no3rd D no3rd G no3rd B no3rd Am no3rd G no3rd Em no3rd

Em7 G D Em A Bm A F#m D C Bm Am

Moderately

D G D A D G D A

D-I 5fr. G-I 3fr. D A D-I 5fr. G-I 3fr. D A

D-I 5fr. G-I 3fr. A D-I 5fr. G-I 3fr. D D-I 5fr. G-I 3fr. D

D-I 5fr. G-I 3fr. D A Em G D Em G D

Copyright © 1980 ZOMBA MUSIC PUBLISHERS LIMITED for the world
This arrangement Copyright © 1984 ZOMBA MUSIC PUBLISHERS LIMITED
All rights for the U.S.A. and Canada controlled by Zomba Enterprises Inc.
International Copyright Secured Made in U.S.A. All Rights Reserved

Fast four

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

1. Giv - ing a swish with your arse in the air, don't you know
 2.

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr.

— what they're say - ing? — Char - lotte you're so re - fined —

D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

— when you take all the love that they're giv - ing —

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

Stick - ing with ev - 'ry man that you find don't you know —

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr.

— what they're af - ter? — Char - lotte you've got your legs —

D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

in the air, don't you hear all the laugh - ter? —

Chorus Em 12fr. D 10fr. G 10fr. D 10fr.

Char - lotte the Har - lot show me your leg,
 Char - lotte the Har - lot let me see blood.

B 7fr. D 10fr. B 7fr. A 5fr. G 3fr. Em Em 12fr.

Char - lotte the Har - lot take me to bed.
 Char - lotte the Har - lot let

A 5fr. G 3fr. Em (use full chords) Em 7fr. G 10fr. D 10fr.

me see love. —

B-----

1. Em 12fr. A 12fr. Em 12fr. A 12fr.

12 14 12 15

D.S. (♩) thru to 2nd D.S. (♩♩)

2. Em 12fr. A 12fr. G 10fr. Em 12fr. To Coda (Gradual slowing down) Bm 14fr. A 12fr. G 10fr.

Moderately slow

F#m 9fr. Em 7fr. D 5fr. C 3fr. C 3fr. Guitar Strum - I Bm barre Em

Guitar Strum - I C 3fr. Bm Em

There was a time when you left me— stand - ing there—
Well Char - lotte you told me you— love me true—

C 3fr. Bm Em

Pick - ing up piec - es of love from the floor.
Pick - ing up piec - es of love yes - ter - day.

C 3fr. Bm Am

Well Char - lotte, you left me a - lone in there—
Well Char - lotte, your drawers are off col - or too—

1. Em 2. Em

To make your ends as a blood - y whore. 'Cause you're mak - ing love all

Fast C 3fr. Bm Em 7fr. D 5fr. (♩♩)

3 3 3 3

day.

Play 4 times
D.S. al Coda
D 5fr. (♩♩)

Coda

Em 12fr. D-1 5fr. G-1 3fr. D A

D-1 5fr. G-1 3fr. D A

D-1 5fr. G-1 3fr. D D-1 5fr. G-1 3fr. D D-1 5fr. G-1 3fr. D A Em

2nd verse

Taking so many men to your room
 Don't you feel no remorse
 You charge them a "fiver"
 It's only for starters
 And ten for the main course.
 And you've got no feelings,
 They died long ago
 Don't you care who you let in.
 And don't you know your breaking the law.
 With the service you're giving.

IRON MAIDEN

Words and Music by
Steve Harris

Am-I Am Am G C D Am7

Fast four

No chord

P.O. P.O.

Guitar Lick: A
Am - I

B

Am

B

Am

Copyright © 1980 ZOMBA MUSIC PUBLISHERS LIMITED for the world
This arrangement Copyright © 1984 ZOMBA MUSIC PUBLISHERS LIMITED
All rights for the U.S.A. and Canada controlled by Zomba Enterprises Inc.
International Copyright Secured Made in U.S.A. All Rights Reserved

Am 5fr.

G 3fr.

Won't you come_ in - to_ my room_ I wan - na show you

Am 5fr.

all my wares_ I just want_ to see_ your blood_

G 3fr.

Am 5fr.

I just want_ to stand_ and stare_ See the blood_ be - gin_

G 3fr.

_ to flow_ as it falls_ up - on_ the floor_

Am 5fr.

I - ron Maid - en can't_ be fought_

G 3fr.

I - ron Maid - en can't_ be sought_

Guitar Lick: A (3rd time leave out these 8 measures)

Am - I

8

Am

C 8fr.

Oh well_

G 3fr.

D 5fr.

Am 5fr.

wher - ev - er_ wher - ev - er you are_

C 8fr. G 3fr. D 5fr.

I - ron Maid - en's_ gon - na get_ you_ no mat - ter how

Am 5fr. C 8fr. G 3fr.

far_ see the blood_ flow_ watch - ing it_ shed_

D 5fr. Am 5fr. C 8fr.

up a - bove_ my head_ I - ron Maid - en_

G 3fr. To Coda D 5fr. Am 5fr. Guitar Lick: A Am 8

wants_ you for dead.

Moderately 2. D 5fr. N.C.

dead_

Top Note is Melody Am B B B B B

Am

B B B B B

Am7

N.C. (Play 3 times)

Am 5fr.

D.C. al Coda

Coda

dead. _____

Strum $\square \vee \vee$ as fast as you can

Am 5fr.