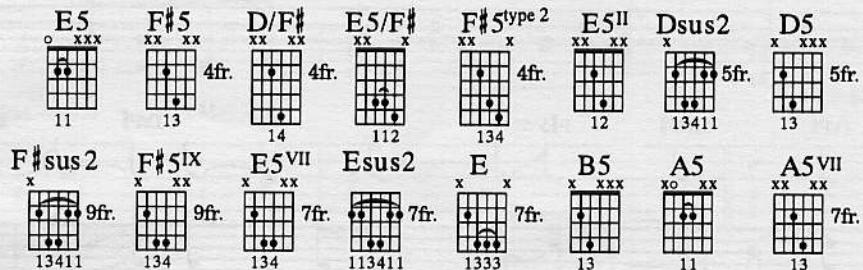


# LORD OF THE FLIES

Words and Music by  
STEVE HARRIS and JANICK GERS



Moderately fast  $J = 148$

*Intro:*

N.C.

Gtr. 1

(8va)

(8va)

(8va)

*f w/fingers*

harm.

harm.....

harm.

Rhy. Fig. 1

(8va)

Gtr. 2 Rhy. Fig. 1A

harm.

w/Rhy. Fig. 1 (Gtr. 1) 5 times, simile  
end Rhy. Fig. 1 Gtr. 2

Half-time feel  
w/Rhy. Fig. 1A (Gtr. 2)

end Rhy. Fig. 1A

8

w/Rhy. Fig. 1B (Gtr. 2) 2½ times

E5  
Rhy. Fig. 1B

Gtr. 2 5 P.M. E5

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

T A B 2 0 0 0 0 0 2 0 0 0 0 2 2 2

Original feel Slightly faster  $\text{♩} = 164$

Rhy. Fig. 2 F♯5 D/F♯ E5/F♯ F♯5 type 2 F♯5 D/F♯ E5 II

Rhy. Fig. 2A Gtr. 1

hold ..... P.M. .... P.M.

T A B 6 4 7 4 5 (5) 7 6 4 4 6 4 7 4 2 5 4 2

end Rhy. Fig. 2

end Rhy. Fig. 2A

w/Rhy. Fig. 2 (Gtr. 2)

F♯5 D/F♯ E5/F♯ F♯5 D/F♯ E5

Rhy. Fig. 2B

P.M. .... P.M. hold ..... P.M. .... P.M.

T A B 4 4 6 4 7 4 5 7 6 4 4 6 4 7 4 2 5 4 2

end Rhy. Fig. 2B

\*Verse:  
w/Rhy. Figs. 2 (Gtr. 2) 3½ times & 2A (Gtr. 1)

F♯5 D/F♯ E5/F♯ F♯5 D/F♯

1. I don't care for this world an - y - more;  
2. See additional lyrics

\*Gtr. 1 ad lib. on Verse 2 a la Verse 1.

w/Rhy. Fig. 2B (Gtr. 1) 2½ times

E5 F♯5 D/F♯ E5/F♯ F♯5 D/F♯

I just want to live my own fan - ta - sy.

E5 F♯5 D/F♯ E5/F♯ F♯5 D/F♯

Fate has brought us to these shores;

E5 F♯5 D/F♯ E5/F♯ F♯5 D/F♯

what was meant to be is now

*Pre-Chorus:*

Gtr. 2 F#5 D/F# E5II Dsus2

hap - pen - ing.— I've found - that I

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

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

w/Rhy. Fill 1 (Gtr. 2) Esus2 Esus E

like this liv - ing in - dan - ger.—

hold

T A B (7) 9 9 9 7 9 9 9 7 5

w/Rhy. Fill 2 (Gtr. 2) Verse 1 Dsus2 D5 F#sus2

Liv - ing — on — edge, it feels, — it makes us feel — as one.

T A B 7 (7) 11 9

Rhy. Fill 1 Gtr. 2

T A B 7 9 9 9 7 7 7 7 7 7 5

Rhy. Fill 2 Gtr. 2

hold hold

T A B 5 5 (5) 5 5 X X

F#5IX                    E5VII                    Dsus2                    Esus2

Who cares— now what's right or wrong,— it's re -

TAB (11) 11 x 11 11 9 9 7 5 (7) 5 7

E                    E5VII D5                    Dsus2

al - i - ty.— Kill - ing — so —

TAB 9 (7) 9 x 9 9 9 9 7 5 7

1.                    B5

we sur - vive— wher - ev - er we— may roam, — wher -

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

TAB (7) 4 4 4 2 4 4 4 x 2 4 4 (4) 2

2.

ev - er we— may hide.— We've got to get a - way. scar - y to — be -

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

TAB 4 4 4 2 2 4 2 2 4 4 4 2 (7)

F#5IX

*Cont. in slashes*

P.M. P.M.

TAB: 11 9 9 9 X 11 9 9 (11)

Chorus: \*Gtrs. 1 & 2  
Rhy. Fig. 3

D5 A5

some - thing\_ with - in\_ us, we\_ are lord of\_ the

E5 D5 E5VII F#5IX

flies. Saints\_ and sin - ners,

D5 A5

some - thing\_ will - ing\_ us to\_ be lord of\_ the

E5VII D5 E5VII F#5IX

Gtr. 2 Interlude 1:  
flies.

Gtr. 1 Rhy. Fig. 4

w/fingers

TAB: 2 5 5 5 5 9 9 11 11 9 9 9 11 11

(6)  
2fr.  
F#

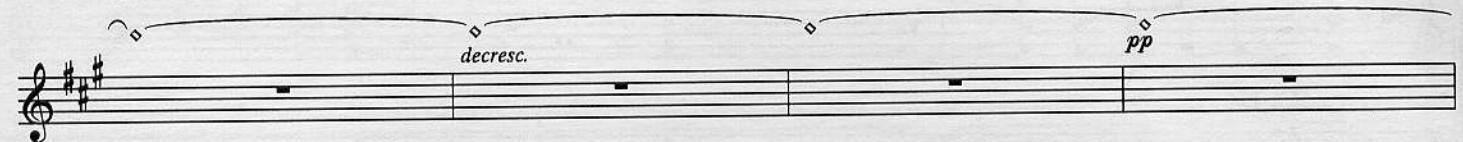
TAB: 11 9 9 9 11 9 9 11 11 9 9 11 11

11 9 9 9 11 9 9 9 11 11

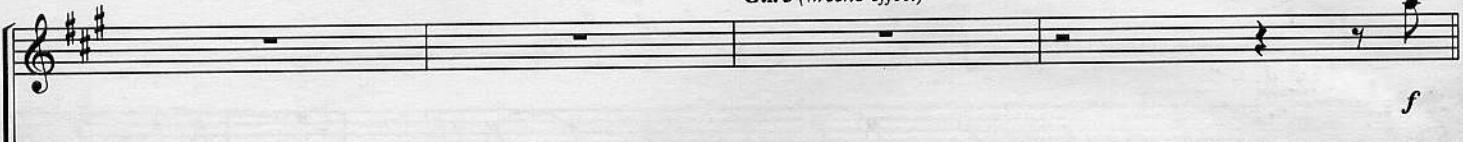
w/Rhy. Fig. 4 (Gtr. I) 6 times



Half-time feel



Gtr. 3 (w/echo effect)



\*Guitar Solo:

*f*

\*Gtr. 1 tacet.

F#5IX  
8va

F#5  
(8va)

grad. bend

E5VII D5 A5VII E5VII

P.M.

F#SIX

8va .....

E5VII B5 D5

Cont. in notation E5VII

TAB

\*④ & ③ stgs. sound sympathetically.

Original feel  
Interlude 2:

F#5 (8va) .... D5

TAB

Rhy. Fig. 5  
Gtr. 2

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

TAB

A5

E5

TAB

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

TAB

w/Rhy. Fig. 5 (Gtr. 2)

D5 E5 F#5

Oh,

1 7 7 5 (5) 6 7 7 7 6

end Rhy. Fig. 5

D5 A5

oh, oh,

T (6) 6 7 7 7 6 6 7

E5 D5 E5

Gtr. 1 Gtr. 3

1 7 7 6 12 5 14 11/16 14 12 5

*\*Chorus:*

w/Rhy. Figs. 3 (Gtr. 1) & 5 (Gtr. 2)  
both simile, 1st 7 bars only

F#5

D5

\*Gtr. 3 tacet.

w/Rhy. Fill 3 (Gtr. 1)  
Rhy. Fill 3A

D5

E5VII

F#5IX

Gtr. 2

w/Rhy. Figs. 3 (Gtr. 1) &amp; 5 (Gtr. 2) both simile, 1st 7 bars only

F#5

D5

A5

E5

1.  
w/Rhy. Fills 3 (Gtr. 1) & 3A (Gtr. 2)

D5

E5

F#5

to be lord of the flies.

2.  
w/Rhy. Fill 3A (Gtr. 2)

D5

E5VII

*Outro:*  
w/Rhy. Fig. 4 (Gtr. 1) 4 times

F#5IX

Gtr. 2

⑥

2fr.

F#

Half-time feel  
Gtr. 2 tacet

4

Rhy. Fill 3 Gtr. 1

Partial P.M. .... P.M.

T-A-B

7 5 7 5 9 11

*Verse 2:*

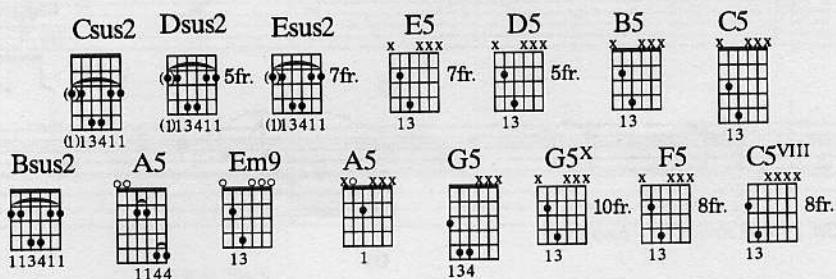
I don't want existence to end;  
We must prepare ourselves for the elements.  
I just want to feel like we're strong;  
We don't need a code of morality.

*Pre-Chorus 2:*

I like all the mixed emotion and anger;  
It brings out the animal,  
The power you can feel.  
And feeling so high with this much adrenalin,  
Excited but scary to believe what we've become  
(To Chorus:)

# SIGN OF THE CROSS

Words and Music by  
STEVE HARRIS



**Freely**

N.C.

*Intro:*

**Slowly ♩ = 60**

(E5)  
Gtr. 1 (w/Bass gtr.)

\*w/ad lib. synths. & Gregorian chants. At approx. 1:02,  
synths. fade out; chants continue for approx. 17 more seconds.

p

TAB

String patterns for guitar intro:

2	4	5	4	2	4	5	4
---	---	---	---	---	---	---	---

Music score and TAB for verse 1. The TAB shows fingerings for the first four measures of the verse.

Music score and TAB for verse 2. The TAB shows fingerings for the first four measures of the verse.

E - lev - en saint - ly, shroud - ed men, sil - hou - ettes stand a - gainst the sky,

Music score and TAB for verse 3. The TAB shows fingerings for the first four measures of the verse.

one in front with a cross held high,  
come to wash my sins a-way.

rit.

T  
A (4) 2 4 5 4 2 4 5 4 2 4 5 4 2  
B

Slowly ♩ = 55

Interlude 1:

Em7(4)

Riff A

\*Gtr. 2

Gtr. 1  
mf

T  
A 5 2 4 5 2 5 4 2 2 4  
B

Gtr. 1  
hold throughout  
harm. throughout

T  
A 12 12 12 12 (12) 12 12 12 12  
B 12 12 12 12

\*\*Rhythms are approximate throughout section.

\*Synth. arr. for gtr.

Csus2  
Gtr. 3 mf  
Dsus2  
end Riff A

T  
A 5 2 4 5 5 2 5 4 2 0  
B

T  
A (12) 12 12 12  
B 12 12 12 12

w/Riff A (Gtr. 2) simile

Esus2

Csus2 Dsus2

T  
A 12 12 12 12 12 12 12 12  
B 12 12 12 12 12 12 12 12

Moderately ♩ = 100

Verse:

E5

†Gtrs. 1 & 3      D5  
*f* P.M. ....  
 Gtr. 2 tacet

†2 gtrs. arr. for 1.

E5

D5

P.M. ....

B5

C5

D5

E5

P.M. ....

B5

C5

1.

D5

E5

D5

P.M. ....

2.

D5

E5

D5

\*Pre-Chorus:

E5

Partial P.M. ....

\*All gtrs. simile on Pre-Chorus 2.

w/Fill 1 (Gtr. 2)

P.M. ....

Partial P.M. ....

P.M. ....

P.M. ....

Fill 1  
Gtr. 2 (2 gtrs. arr. for 1)*f* hold...  
T 5 4 5 7 8 7 7 4 4 | 5 4 5 7 8 7 7 (7) x

A

B

C5

P.M. ....

guilt - y will bleed— when the mo - ment comes, they'll be com - ing to claim,— take your— soul a - way.—

w/Fill 1 (Gtr. 2)

E5

P.M. ....

Partial P.M. ....

The sign — of the cross,—

*Chorus:*

G

— the name — of the rose,—

Gtrs. 1 & 3

hold....

TAB

Dsus2

Dsus

D

A5

a fire — in the sky,—

Gtr. 2

mf

a fire — in the sky,—

TAB

Gtrs. 1 &amp; 3

Partial P.M. ....

TAB

Csus2                    Csus      C                    G5  
  
 the                    sign \_\_\_\_ of                    the                    cross \_\_\_\_  
  
  
*hold* ..... P.M.  
  
 T { 3                    6                    0                    { 3                    (3 )  
 A { 5                    6                    5                    { 3                    (3 )  
 B { 3                    6                    5                    { 3                    (3 )  
  
  
 P.M. ..... P.M. ..... hold .....  
  
 T { 3                    3                    3                    3  
 A { 3                    3                    3                    3  
 B { 3                    3                    3                    3

E5  
Gtr. 2 tacet

1. 2.

2. They'll be \_\_\_ Yeah.

Gtrs. 1 & 3

P.M. P.M. Cont. in slashes

*Interlude 2:*  
N.C.(E5)

P.M. ....

(D5)

(E5)

Gtr. 2 *mf*

*decresc.*

Dsus2 Csus2      Dsus2 Esus2

Gtrs. 1 & 3 tacet

Dsus2 Csus2      Bsus2 A5

Csus2      Dsus2 Esus2      Em9

Moderately ♩ = 136  
Interlude 3: (w/Gregorian chant bkgd.)  
N.C.  
w/Bass gtr.

Cont. in notation

P hold throughout

TAB

Sign of the Cross - 16 - 6  
PG9604

**Faster ♩ = 178**  
*Interlude 4:*  
 \*Gtrs. 1 & 3

\*Gtr. 2 tacet.

1. | 2.

Moderately  $\text{J} = 107$  (  $\text{J} = \frac{1}{2}$  )

Interlude 5:

Substitute w/Rhy. Fill 1 (Gtrs. 1 & 3) 2nd time

Gtr. 2

*f*  
Play 2nd time only

Gtrs. 1 & 3

P.M. throughout

Rhy. Fill 1  
Gtrs. 1 & 3

P.M.

1.

2.

T A B

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

T A B

8 7 5 7 5 5 5 5 5 7 5 : 5 5 5 5 5 5 5 7 5 8 7

1.2.3.

Faster  $J = 138$  ( $\text{♩} = \text{♩}$ ) \*Gtrs. 1 & 3

P.M.: Gtr. 1

T A B

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

\*Gtr. 2 tacet. †Synth. arr. for gtr.

Very fast  $J = 200$

Interlude 6:

Rhy. Fig. 1 Riff B

Gtr. 1 tacet.

D5 C5 D5 E5

T A B

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

1.

D5 A5 D5 E5 D5 E5

end Rhy. Fig. 1

w/Fill 3 (Gtr. 1)

Gtr. 1

Gtr. 1 & 3

Cont. in slashes

T A B

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

10

*\*Guitar Solo 1:*

(E5) Gtr. 3 D5 C5

TAB

\*Gtr. 2 tacet.

G5 D5 E5

TAB

D5 A5

TAB

† ② stg. sounds sympathetically.

C5 D5 E5 D5

TAB

C5                    G5

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

T A B

D5                    E5                    D5                    A5

4 2 4 2 0 2 (2) (12) (14) 19 18 18 (18) 16 20

T A B

w/Fill 4                    C5                    D5                    G5x

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

T A B

\*Gtr. 2

\*Pick-up to Solo 2.

\*Guitar Solo 2:                    F5                    D5

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

T A B

\*Gtr. 1 tacet.

CS F5 G5x

F5 D5

F5 C5VIII G5x

F5 D5



(15ma) ③ 9fr. E

\*Gtr. 1 is synth. arr. for gtr.  
(this section only).

w/Riff B (Gtr. 3) 2 times & Rhy. Fig. 1 (Gtr. 1) 1st 15 bars only

(E5)

D5

14

Gtr. 1 (A5)

D5

E5

> p

Gtr. 2 tacet.

Half-time  $\downarrow = 105$

Interlude 7:

C5

\*Gtr. 3

\*2 gtrs. arr. for 1.

G5

D5

C5

D5

E5  
Rhy. Fig. 2  
diamond  
Riff C

T A B  
14 12 14 12 12 12 13 12 14 | 12 12 14 12 12 12 13 12 14 | 15 13 12 14 12 11 12 11 14 | 12 11 14 12

G5  
diamond  
D5  
C5  
D5  
end Rhy. Fig. 2  
end Riff C

w/Riff C (Gtr. 3) 3 1/2 times &  
Rhy. Fig. 2 (Gtr. 1) 4 times

E5 Gtr. 2  
mf hold.....  
T A B  
0 0 5 3 0 3 0 3

C5  
hold.....  
T A B  
5 3 5 3 5 3 5 3

G5  
hold.....  
T A B  
0 3 0 3 0 3 0 3

D5  
hold.....  
T A B  
5 5 5 5 5 5 5 5

C5  
hold.....  
T A B  
7 5 7 5 7 5 7 5

D5  
hold.....  
T A B  
0 0 7 7 7 5 5 5

C5  
D5  
6  
T A B  
0 0 7 7 7 5 5 5

G5  
Gtr. 2  
Gtr. 3  
rit.  
T A B  
12 14 12 12 12 13 12 14 | 12 15 13 12 14 12 11 12 11 | 14 12 12 11 14 12 11 14 | 12

Moderately slow  $\text{J} = 84$ 

Chorus:

E5

C5

G5

The sign— of the cross,— the name— of the rose,—

\*Gtrs. 2 &amp; 3

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

\*Gtr. 1 tacet.

D5

A5

C(4)

a fire— in the sky,—

\*Gtr. 1

p

hold ..... hold .....

\*Gtrs. 2 &amp; 3 tacet.

G(4)

D(4)

A(4)

the sign— of the cross,— the name— of the rose,—

hold ..... hold ..... hold ..... hold ..... hold ..... hold .....

C(4)

G(4)

E5

the sign— of the cross.—

hold ..... hold ..... hold ..... rit. hold ..... hold .....

Original tempo  $\text{J} = 60$

*Outro:*

N.C.(E5)

Lost the love of heav-en a - bove,  
chose the lust of the earth be - low.

E - lev - en saint - ly, shroud - ed men  
come to wash my sins a - way.

TAB TAB

*Verse 2:*

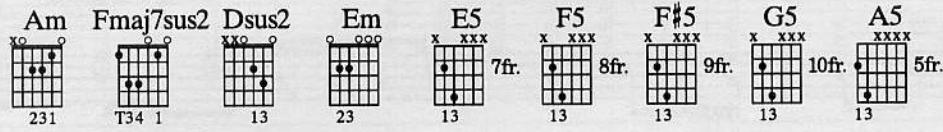
Why, then is God still protecting me  
Even when I don't deserve it?  
Though I am blessed with an inner strength,  
Some, they would call it a penance.  
Why am I meant to face this alone,  
Asking the question time and again?  
Praying to God won't keep me alive;  
Inside my head, feel the fear start to rise.  
(To Pre-Chorus 1:)

*Pre-Chorus 2:*

They'll be coming to bring the eternal flame,  
They'll be bringing us all immortality.  
Holding communion so the world be blessed,  
My creator, my God'll lay my soul to rest.  
(To Chorus:)

# MAN ON THE EDGE

Words and Music by  
BLAZE BAYLEY and JANICK GERS



Moderately ♩ = 134

**Gtr. 1**

Am  
*mf*

**Intro: Gtr. 2**

*f*

Dsus2  
Em

Double-time ♩ = 268

\*Gtrs. 1 & 2 Asus Am7

*f* P.M. P.M.

Am

\*2 gtrs. arr. for 1.

A5 Am7 Asus Am G/A Am7

P.M. P.M.

T A (5) 9 7 5 4 5 7 9 7 5 0 7 0 5 0

A5 Am7 Asus Am G/A Am7

P.M. P.M.

T A 7 5 0 7 7 5 4 5 4 5 5 0

Asus Am7 A5 Am7 Asus Am

P.M. P.M.

T A 0 7 0 5 X 7 X 5 0 7 0 5 X

G/A Am7

**Verse:**  
N.C.(D5)

1. The free - way— is jammed— and— it's  
 2. See additional lyrics

end Rhy. Fig. 1 Riff A

P.M. until change

T A 5 5 | 3 5 5 5 5 5 | 4 5 5 5 5 | (A5)

backed up— for miles. The car is— an

T A 5 \* 5 5 5 5 | 7 5 5 5 5 \* 3 5 5 5 | 5 5 5 5 5 | (A5)

ov - en— and bak - ing— is wild.

end Riff A

T A 4 5 5 5 5 | 5 5 5 \* 5 5 5 | 7 5 5 5 5 | \*

w/Riff A (Gtrs. 1 & 2)  
(D5)

Noth - ing— is ev - er— the way it— should be.

(A5)

What we— de - serve we— just don't get— you see.

*Pre-Chorus:*  
(E5) F5 N.C.(C5)

brief - case, - a lunch and - a man on - the edge,  
2. See additional lyrics

Riff B end Riff B

T A B 0 x 0 0 0 0 x 0 0 0 0 1 1 1 1 1 1 3 3 3 3 3 3 x

w/Riff B (Gtrs. 1 & 2) 1 1/2 times

(E5) F5

each step — gets clos - er — to los - ing — his

N.C.(C5) (E5)

head. Is some - one — in heav - en; — are

(F5) (C5) D5

they look - ing down? 'Cause noth - ing — is

Gtrs. 1 & 2

T A B 1 x 1 1 1 x 3 x 3 3 4 5 x 5 7 5 7 5 7

E5

fair, just you look a - round.

Rhy. Fig. 2

w/o P.M.

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

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

w/Rhy. Fills 1 (Gtr. 1) & 1A (Gtr. 2)  
both Verse 1  
w/Rhy. Fill 2 (Gtrs. 1 & 2) Verses 2 & 3

Chorus:

A5

Fsus2

Fall - ing down, fall - ing down,

Rhy. Fig. 3  
Gtrs. 1 & 2

D5

N.C.(E5)

fall - ing down.

end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtrs. 1 &amp; 2) simile

A5

Fsus2

Fall - ing down, fall - ing down,

D5

N.C.(E5)

To Coda Φ 1.

fall - ing down.

Rhy. Fill 1  
Gtr. 1



Rhy. Fill 1A  
Gtr. 2



Rhy. Fill 2  
Gtrs. 1 & 2

*Interlude:*  
N.C.(A5)  
⑤  
open  
A

Gtr. 2

*Cont. rhy. simile*

Gtr. 1

P.M.

T  
A  
B

(B5)

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

T  
A  
B

(D5)

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

T  
A  
B

(E5)

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

T  
A  
B

(A5)

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

T  
A  
B

(B5) (D5)

P.M. ....

(E5)

P.M. .... hold ....

Guitar Solo:  
N.C.(B5)

(A)

hold bend

Rhy. Fig. 4

end Rhy. Fig. 4

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

(B5)

(A) (B5)

(A)

(B5)

(8va).....1

A.H. ....4

(D5)

Gtr. 3

Gtr. 1 trem. bar

T 13 13 13 13 13 13 (13) (13) 13 11 13 11 10 11 10 11 10 12(12) 10 12 10 12 (12)(5)/12/

T A B 2

Gtr. 2

P.M. ....4 P.M. ....4 P.M. ....4

T A B 5 5 5 5 5 5 5 5 5 5 5 5 3 2 3

(D5)

T 15 13 14 15 13 15 13 15 13 14 15 13 15 13 15 13 15 17 17 (17) 17

T A B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 2 3

(E5)

1  
15 12 \* 15 12 15 (15) 12 15 12 15 12 15 15 15 15 12 15 12

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

7 7 7 7 7 7 7 7 7 7 7 7

(D)

3 3 1/2 1 15 12 13 12 13 12 14 12 14 12 12 15 15 0 15 15 12 15 12 15

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

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

E5  
8va

F5

F#5

G5

1 12 15 13 16 (16) 14 17 15 16

P.M. ....

7 7 7 7 7 9 10 11 9 12 10

D.S. % al Coda

## w/Rhy. Fig. 1 (Gtr. 2)

Asus Am7 A5 Am7

Asus Am G/A

4

G/A

Am7

3. The

TAB notation below the staff:

T	20
A	(20)
B	(20)

Coda

A5

Fall - ing down,

P.M.

(2)  
(2)  
6

TAB notation below the staff:

T	5
A	7
B	7 7 7 7 7 7 7 7

Fsus2

D5

fall - ing down, fall - ing

TAB notation below the staff:

T	1
A	0
B	3 3 3 1

1.  
N.C.(E5)

down.

P.M.

TAB notation below the staff:

T	(7)
A	(5)
B	5 7 7 7 7 7 7 7 7 7 7 7

2.  
N.C.(E5)

P.M. ....

T  
A  
B 5 7 7 7 7 7 5 7 7 7 7 7 7 5 7 7 7 7 7 7 7

Gtr. 1 E5 F5 F#5

Gtr. 2

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

G5 open A P.M. A5

T  
A  
B 5 5 5 5 5 7 10 7 9 10 7 10 7 7 9 10 7 7 10 7 5 (7) 5

*Verse 2:*

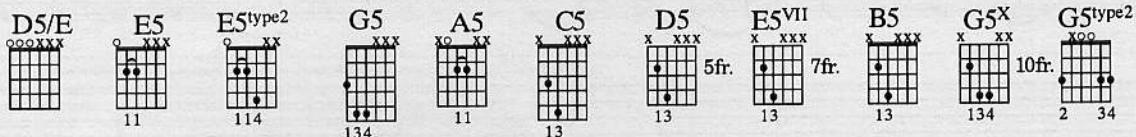
He's sick of waiting, of lying like this.  
There's a hole in the sky for the angels to kiss.  
Branded a leper because you don't fit.  
In the land of the free, you just live by your wits.

### *Pre-Chorus 2:*

Once he built missiles, a nation's defense.  
Now he can't even give birthday presents.  
Across the city, he leaves in his wake  
A glimpse of the future, a cannibal state.  
*(To Chorus:)*

# FORTUNES OF WAR

Words and Music by  
STEVE HARRIS



**Slowly ♩ = 67**

\*Gtr. 1  
(Acoustic) E5  
Rhy. Fig. 1

*Intro:*

Treble staff: Gtr. 1 (Acoustic) playing E5. Bass staff: Bass gtr. playing sustained notes.

\*w/Bass gtr.

end Rhy. Fig. 1      †w/Rhy. Fig. 1 (Gtrs. 1 & 2)  
Gtr. 3

Treble staff: Gtr. 1 (Acoustic) playing E5. Bass staff: Bass gtr. playing sustained notes.

†Gtr. 2 (clean elec.) doubles Gtr. 1 until Interlude.

1.                    2.

Treble staff: Gtr. 1 (Acoustic) playing C5, D5, E5. Bass staff: Bass gtr. playing sustained notes.

\*Verses 1 & 2:  
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

Treble staff: Gtr. 1 (Acoustic) playing G5, D5, B5. Bass staff: Bass gtr. playing sustained notes.

1. Af - ter the war, \_\_\_\_\_ and now - that they've sent us home - ward,  
2. See additional lyrics

Treble staff: Gtr. 1 (Acoustic) playing C5, D5, E5, G5. Bass staff: Bass gtr. playing sustained notes.

I can't - help but feel that I'm - on my own. No one - can see

Treble staff: Gtr. 1 (Acoustic) playing D5, B5, C5, D5, E5, G5. Bass staff: Bass gtr. playing sustained notes.

just what - this con - flict has done - to the minds - of the men who are on - their way home.

2.

C5 D5 E5

Gtrs. 1 & 2 Gtr. 1 Gtr. 2

*hold* *hold* *hold* *rit.*

A B A B

Moderately slow  $J = 72$

Interlude:

E5  
Gtrs. 1 & 2 tacet  
\*Gtr. 4 (Bass gtr. arr. for gtr.)  
Riff A

G5 E5 A5

*hold* *hold* *hold* *hold*

A B A B

\*Gtr. 4 (6) = D.

E5 G5 E5 C5 D5 end Riff A

*hold simile*

A B A B

E5 G5 E5 A5

*hold* P.M. *hold* P.M. *hold* P.M. *hold* P.M.

A B A B

#2 gtrs. arr. for 1 (Gtr. 4 tacet).

E5 G5 E5 C5 D5 end Rhy. Fig. 2 w/Riff A (Gtr. 4) simile 4

*hold* P.M. *hold* P.M. *hold* P.M. *hold* P.M.

A B A B

w/Rhy. Fig. 2

D5/E E5      E5 type2 E5      G5      D5/E E5      E5 type2 E5      A5

Gtr. 3      P.M.      P.M.      P.M.      P.M.      P.M.

Gtr. 5 Riff B

*f w/echo effect*

T 15 15 12 12 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

A 15 15 12 12 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

B

Rhy. Fill 1

D5/E E5      E5 type2 E5      G5      D5/E E5      C5      D5

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

end Riff B w/Riff A (Gtr. 4) simile 4

T 15 15 12 12 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

A 15 15 12 12 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

B

Faster ♩ = 82

w/Rhy. Fig. 2 (Gtrs. 2 & 3) 1st  
3 bars only & Riff B (Gtr. 5)

E5      G5      E5      A5      E5      G5      D5/E E5

\*Gtr. 1 (Play 2nd &amp; 3rd times only)

1.2.  
w/Rhy. Fill 1 (Gtrs. 2 & 3)3.  
w/Rhy. Fill 1 (Gtrs. 2 & 3)

T 0 2 4 2 4 2 2 4 0

A

B

\*Synth. arr. for gtr. (Gtr. 4 tacet).

Verse 3:

E5 VII

\*Gtrs. 2 & 3 CS D5 E5 VII CS D5

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

Peo - ple say, "Don't wor - ry", say that time's a per - fect heal - er;

\*Gtrs. 1 &amp; 5 tacet.

E5 VII C5 D5 E5 VII B5 C5 A5 E5 VII C5 D5

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

that the night - mares, they will come to pass. Can't hear what they're say - ing,

E5<sup>VII</sup> C5 D5 E5<sup>VII</sup> C5 D5 E5<sup>VII</sup> B5 C5 A5  
 P.M. .... P.M. .... P.M. ....

I am liv - ing in my own - world and I'm feel - ing trance - like all - the time.

E5<sup>VII</sup> C5 D5 E5<sup>VII</sup> C5 A5  
 P.M. .... P.M. ....

I hear voic - es in my head; could I real - ly be go - ing cra - zy?

E5<sup>VII</sup> C5 D5 E5<sup>VII</sup> B5 C5 A5 E5<sup>VII</sup> C5 D5  
 P.M. .... P.M. ....

In the night the vi - sions seem - so real. Do you care if you live or die?

E5<sup>VII</sup> C5 A5 E5<sup>VII</sup> C5 D5  
 P.M. .... P.M. ....

When you laugh are you real - ly cry - ing? You're not sure what's real - an - y - more.

*Chorus I:*

E5<sup>VII</sup> B5 C5 A5 E5 G5  
 P.M. .... P.M. ....

For - tunes of war, for - tunes of war,

C5 D5 C5 D5 E5<sup>type2</sup>  
 P.M. .... P.M. ....

for - tunes of war, no pain an - y - more. For - tunes of war,

G5 C5  
 P.M. .... P.M. ....

for - tunes of war, for - tunes of war, no

A5 C5 D5  
 P.M. .... P.M. ....

pain an - y - more. For - tunes of war.

Moderately fast ♩ = 160

Interlude:

\*E5  
Gtr. 3 Riff C

Chords derived from synth. & bass gtr.  
throughout section.

Chords derived from synth. & bass gtr.  
throughout section.

\*Chords derived from synth. & bass gtr.  
throughout section.

E5 C5 G5 D5 D5/C

T A B T A B T A B T A B T A B T A B

D5 D5/C E5 C5

T A B T A B T A B T A B T A B T A B

G5 D5 D5/C E5

T A B T A B T A B T A B T A B T A B

C5 G5 end Riff C end Riff C1 w/Fill 1 (Gtr. 5, pick-up to solo) D5 D5/C

T A B T A B T A B T A B T A B T A B

Fill 1 (Pick-up to solo)  
Gtr. 5

f 1

T A B T A B

*Guitar Solo:  
w/Fills 2 (Gtr. 3) & 2A (Gtr. 2)  
N.C.(E5)*

Rhy. Fig. 3  
Gtr. 6

Musical score and tablature for a guitar part. The score consists of two staves: the top staff is a standard musical notation staff with a treble clef, a key signature of one sharp (F#), and a tempo marking of *f* (fortissimo); the bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature shows a repeating pattern of notes: the first six measures show a continuous eighth-note pattern (B, A, G, F#, E, D) across all six strings; the next six measures show a continuous eighth-note pattern (E, D, C, B, A, G) across all six strings; and the final six measures show a continuous eighth-note pattern (A, G, F#, E, D, C) across all six strings. The tablature is labeled "P.M. throughout".

Sheet music and tablature for guitar. The top staff shows a melodic line with fingerings (1, 1, 1) and a 'hold bend' instruction. The bottom staff is a tablature with strings T, A, and B, showing fingerings (12 13), (15), (15 15), (15) 15, 15 12, 15 13, 15 15, (15) 15, 13 12, 13 12, and 14 12.

Fill 2  
Gtr. 3

Fill 2A  
Gtr. 2

both gtrs. decresc.

*pp*

TAB notation:

(12) (4)	(12) (4)	(12) (4)	(12) (4)
-------------	-------------	-------------	-------------

D5

D

T A B

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

end Rhy. Fig. 3

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

N.C.(E5) (G5) C5

T A B

(15) 15 13 12 15 15 15 (15) 15 13 12 13 12 10 12 13 12 12 12 13 12 12 12 14 12 15 12 14 14

D5

A5

T A B

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

D5 8va .....

C5

T A B

(15) 12 15 12 13 15 13 15 13 15 17 15 17 19 17 20 20 19 19 20 20 20 (20) 15

Gtr. 2

N.C.(E5) (G5) C5

T A B

(15) 15 (15) 13 12 15 13 12 15 12 15 13 12 15 12 15 13 12 15 12 15 13 15 19

D5                            A5                            C5

T 12 14 12 14 12 15 14 (14) 12 | 9 12 10 12 10 9 10 12 10 13 12 | 13 12 10 12 13 15 17 18 15

A  
B

*Chorus 2:*  
E<sup>5</sup>VII

Gtr. 3 ↓.

D5                            D

*8va-*

For - tun es of war, —

T 17 17 17 (17) (17) 15 18 15 14 | (14) 0 0 0 0 0 0 0 0 0 0

A  
B

G5x                            C5                            A5

for - tun es of war, —      for - tun es of war, —      no pain an - y - more. —

T 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

A  
B

Gtr. 2 tacet.

C5                            D5                            D

5fr.

P.M. ....

For - tun es of war. —

T 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5

A  
B

w/Riffs C (Gtr. 5) & C1 (Gtr. 2)

E5 VII

C5

1.2.3.  
G5<sup>type2</sup>

Whoa, — whoa, — whoa, — whoa, — whoa.

TAB

D5 C G5 D5 C5

P.M. ⑤ 3fr. rit.

Moderately slow ♩ = 90

E5 G5 C5

P.M. rit.

For-tunes of war, — for - tunes of war, — for - tunes of war, — no  
Gtrs. 2 & 5 tacet.

D5 C5 D5 E5 E5<sup>type2</sup> G5

P.M. rit.

pain an - y - more. — For-tunes of war, — for - tunes of war, —

C5 A5

rit.

for - tunes of war, — no pain an - y - more. —

C5 D5

decresc. pp

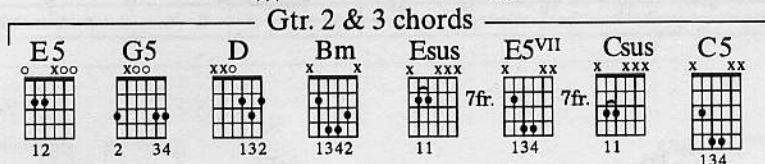
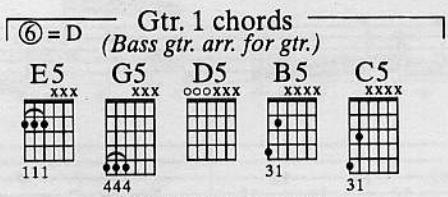
For - tunes of war.

Fortunes of War - 10 - 9  
PG9604



# LOOK FOR THE TRUTH

Words and Music by  
BLAZE BAYLEY, JANICK GERS  
and STEVE HARRIS



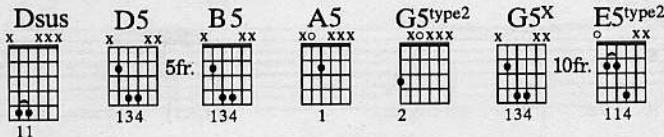
Gtr. 1 in Drop D tuning:

⑥=D ③=G

⑤=A ②=B

④=D ①=E

Slowly ♩ = 60



Intro:

Em

Gtr. 1 (Bass gtr. arr. for gtr., ⑥=D)

G

D

Gmaj7/B

Chords and key changes indicated in the score:

- Bass (T, A, B):** Cmaj7, D5(6), E5, Em, G.
- Gtr. 2 (Standard tuning):** I, II, III, IV, V, VI, VII.
- Gtr. 1 (Drop D tuning):** Em, G, Gmaj7/B.

Performance instructions and markings:

- mp hold throughout** (Measures 1-2 of Gtr. 2 staff).
- hold** (Measure 1 of Bass staff).
- fm** (Measure 1 of Gtr. 2 staff).
- fm 1** (Measure 1 of Gtr. 1 staff).

Cont. in slashes

D                    Gmaj7/B                    Cmaj7                    D<sup>6</sup>9(3)                    E

*Verse 1:*  
Gtr. 2 Cont. rhy. simile

Gtr. 1                    Rhy.  
Fig. 1

E5                    G5                    D5                    B5                    C5                    D5

All my dark-dreams drift like smoke in the breeze..

Riff 1                    w/Rhy. Fig. 1 (Gtr. 1) 2½ times  
end Rhy. Fig. 1            E5                    G5                    D5                    B5

The fear-grips-me

Riff 3                    E5 3                    G5

as I fall to-wards my sleep. Here comes the night-mare

Fill 1                    C5                    D5                    E5                    fill 2 (2/4)  
B5                    C5                    D5                    E5

that never ends.

Fill 3                    mi si mi fatt si fatt mi si

w/Rhy. Fills 1 (Gtr. 2) & 1A (Gtr. 3)

Gtr. 1 C5 D5 E5

G5 D5 B5 Gtr. 1 3. 3. 3.

Here is the dream \_\_\_\_\_ that makes mon - sters of men. \_\_\_\_\_

Moderately  $\text{J} = 94$

E5 G5 D Bm D E5 Rhy. Fig. 2

\*Gtrs. 2 & 3 4

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

\*2 gtrs. arr. for 1 (Gtr. 1 tacet).  
Verses 2 & 3:  
Esus E5<sup>VII</sup> Rhy. Fig. 3

Csus C5 Dsus D5 B5 C5

2. In the house of my soul, in rooms of ug - li - ness and cold,—  
3. See additional lyrics

Esus E5<sup>VII</sup> Csus C5 Dsus D5 B5 A5 G5 type 2 Rhy. Fig. 3 end

mem - o - ries locked a - way,— all the doubts. and fears I nev - er faced.

w/Rhy. Fig. 3 (Gtrs. 2 & 3)

Esus E5 Csus C5 Dsus D5 B5 C5 Esus E5 Csus C5

Now they come a - gain;— I am fall - ing down to meet with them. Fears - with - in us all;—

Chorus:  
E5 VII D5 CS G5x D5

Dsus D5 B5 A5 G5

mine a-wake and they stand up tall. Look for the truth, deep - est cut of all - from - you.

Rhy. Fill 1

Gtr. 2

hold .....

P.M. .....

T 0 0 0 | A 5 5 5 | B 3 5 5

A 5 5 7 7 | B 5 7 7

X

9 9 9 9 9 9 9 9 9 | 2 2 2 2 2 2 2 2 2

7 7 7 7 7 7 7 7 7 | 0 0 0 0 0 0 0 0 0

Rhy. Fill 1A  
Gtr. 3

*f*

P.M. ----- |

TAB

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

E5 VII D5 C5 1. G5 III D5 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile  
 E5 G5 D

Knife of the truth,  
 blade of ha - tred slic - ing through. Oh,

Bm D E5 G5 D Bm D E5  
 oh. Oh, oh.

2. G5 X D5 E5 VII D5 C5  
 Gtr. 3

blade of ha - tred slic - ing through. Here is the truth,

Gtr. 2

A B Gtr. 3

G5 X D5 E5 VII D5 C5  
 deep - est cut of all from - you. Knife of the truth.

T A B Gtr. 3

G5 III D5 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile  
 E5 G5 D

blade of ha - tred slic - ing through. Oh,

Bm D E5 G5 D Bm D E5

*Interlude:*

\*A5  
\*\*Gtr. 3

D5 G5 A5 D5

T A B

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

Gtr. 1

T A B

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

\*Chord symbols derived from synth. & bass gtr. parts throughout section.  
\*\*Gtr. 2 tacet.

G5 A5 D5 G5 A5

T A B

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

T A B

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

D5 G5 N.C. \*Gtr. 3 Rhy. Fig. 4 E5 VII G5 X  
*Cont. in slashes* Rhy. Fig. 4A Gtr. 2 P.M. P.M.  
 T 14 12 13 15 13 12 13 12 14 12 14 12 P.M.-----  
 A 12 14 12 13 15 13 12 13 12 14 12 14 12 9 9 7 7 7 10 12 10 X X  
 B  
  
 A 2 2 2 0 0 5 0 3 5 3 2 0 2 0 5  
 B 0 0 0 5 0 3 5 3 2 0 2 0 5  
 \*Gtr. 1 tacet.  
 D5 C5 D5 C5 D5 C5 D5 end Rhy. Fig. 4  
 3fr. 2fr. 5fr. 3fr. 5fr. 3fr. 2fr. open  
 C B A G A G F# E E5 VII G5 X Gtr. 4 (w/slide)  
 P.M.----- P.M. Gtr. 2 end Rhy. Fig. 4A  
 A 7 7 (7) 3 2 9 9 12 12 10 10 10 10 12 12 10 10 12 12 5  
 B 5 5 (5) 3 2 9 7 7 7 10 10 10 10 12 12 10 10 12 12

*Guitar Solo 1:  
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 3) both simile*

grad. slide

TAB:

(5) 9	6 - 7	8 10	10/12	12 (12) 10	8 7	7 - 8 - 7	7 8 - 7	7 7
-------	-------	------	-------	------------	-----	-----------	---------	-----

*Guitar Solo 2:*  
A5

D5      C5      D5      f      A5      C5

Gtr. 5

Gtr. 4

hold bend  
1/2

7 9  
12 11 14 9  
17  
15 17 15 12  
13  
12 13 12  
14 (14) 12  
12  
12 12

Rhy. Fig. 5  
Gtrs. 2 & 3

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

5  
2  
2  
2  
2 5  
5 5 X



Outro:

\*Gtrs.  
2 & 3

Oh,

(8va) .....

3 20 17 20 20 (20)

\*Gtrs. 4 & 5 tacet.

Play 4 times

Bm D E5 G5 D Bm D E5

oh. Oh. oh.

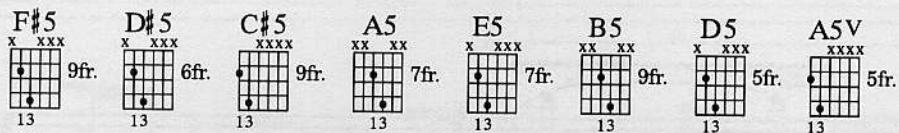
rit. G5 D Bm D E5 type 2

oh. oh.

*Verse 3:*  
 I pray my sleep will break,  
 Maybe this time I won't wake.  
 Weakness I hide so well,  
 This dagger in my mind will tell.  
 It's my final stand;  
 I make a fist out of each hand  
 To shadows of the past.  
 Take a breath and I scream attack.  
 (To Chorus:)

# JUDGEMENT OF HEAVEN

Words and Music by  
STEVE HARRIS



Moderately fast  $\text{♩} = 150$

*Intro:*

E5  
Bass gtr.

C#m

*Verse 1:*

E5

C#m

B5

B

1. A lone - ly cry for help,- reach - ing out— for help to an - y - one..

Gtr. 1  
Riff A

end Riff A

w/Riff A (Gtr. 1) 3 times

A musical score for a piano and voice. The piano part is in E5, C#m, and B5. The vocal part includes lyrics: "A si - lent pray - er to God\_\_\_ to help you on\_\_\_ your". The score consists of two staves: a treble clef staff for the voice and a staff with a treble clef for the piano.

Musical score for 'I've Been De-pressed So Long'. The score consists of three staves. The first staff starts with a B major chord (B, D#, F#) followed by a rest. The second staff starts with an E5 chord (E, G#, B, D#, F#) followed by a rest. The third staff starts with a C#m chord (C#, E, G#, B) followed by a rest. The lyrics 'way.' are underlined in the first staff, 'I've been de - pressed so long—' are underlined in the second staff, and 'it's' is underlined in the third staff. The music includes various rests and note patterns corresponding to the lyrics.

Measures 11-12:

- B5**: Notes on G, A, B, C, D, E.
- B**: Notes on D, E, F#.
- E5**: Notes on G, A, B, C, D, E.

Lyrics: hard to re - mem - ber when I was hap - py.— I felt— like

A musical score for the song "Suicide" by B5. The score consists of three staves of music. The first staff starts with a C#m chord, followed by a vocal line with lyrics "su - i - cide\_\_". The second staff begins with a B5 chord, followed by lyrics "a doz - en times\_\_". The third staff begins with a B chord, followed by lyrics "or\_\_\_\_ more.\_\_ But". The music features various rhythmic patterns and rests.

A musical score for 'The Easy Way' featuring a treble clef and a key signature of four sharps. The score is divided into four measures by vertical bar lines. The first measure, labeled 'Asus', contains the lyrics 'that's the eas - y'. The second measure, labeled 'A', contains the lyrics 'way'. The third measure, labeled 'Bsus', contains the lyrics 'That's the self - ish'. The fourth measure, labeled 'B', contains the lyrics 'selfish'.

Musical score for Gtr. 1 in 4/4 time, major key signature (no sharps or flats), and common time. The score consists of two staves. The first staff shows a repeating eighth-note pattern: a note on the A string followed by a note on the D string. The second staff shows a repeating eighth-note pattern: a note on the B string followed by a note on the G string. Both patterns are marked with a greater-than sign (>) above each pair of notes.

Asus

A

ASUS

A

The musical score consists of a single staff with a treble clef, a key signature of four sharps, and a common time signature. The lyrics are written below the staff, corresponding to the chords above them. The chords are labeled as follows: F#m, Bm, G, D, A, E, and A. The lyrics are: "The hard - est part - is to set on - with your - way -". The first two measures show a descending bass line from B to F#.

A guitar tablature showing a single measure of music. The strings are numbered 6, 5, 4, 3, 2, 1 from left to right. The first six notes are eighth notes with a value of 8 above them, and the last two notes are eighth notes with a value of 7 above them.

Verse 2:  
F#5  
Rhy.  
Fig. 1  
Gtrs. 1 & 2

F#sus      life.

Your search - ing—

T A B

D#5      C#5      end Rhy. Fig. 1

in the dark,— clutch - ing at straws— to find a way.—

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

F#5      D#5      C#5

You take— the Ta - rot cards— and throw them to— the—

F#5      D#5

wind.— You ques - tion your be - liefs,— your

C#5      F#5

in - ner thoughts,— your whole ex - is - tence.— And if— there

D#5      C#5

is a God,— then an - swer if— you will.—

A5      E5      B5

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

Tell me of— my fate.      Tell me of— my

Gtr. 2

T A B



**Chorus:**

Rhy. Fig. 3 F#5 D5 A5V E5 end Rhy. Fig. 3

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

All of my life I have believed

judge - ment of heav - en is wait - ing for me.

All of my life I have believed

judge - ment of heav - en is wait - ing for me.

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

Wait - ing for me. Wait - ing for me.

D5 E5 To Coda

me. Wait - ing for me, yeah,

w/Fill 1 (Gtr 3, pick-up to solo) 2nd time

end Rhy. Fig. 4A

Rhy. Fig. 4A Gtr 1 F#5 A5 B5 A5 F#5 E5 F#5 A5 B5 A5 D5 E5

(1st time only)

yeah!

Gtr. 2 Rhy. Fig. 4

end Rhy. Fig. 4

TAB

Fill 1 (Pick-up to solo) 8va.....

Gtr. 3 14-18

TAB

Guitar Solo:  
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1) both 2 times

F#5  
8va----- A5 B5 A5 F#5 E5

Gtr. 3

F#5  
(8va)----- A5 B5 A5 D5

TAB

F#5  
(8va)----- A5 B5 A5 F#5 E5

TAB

F#5  
(8va)----- A5 B5 A5 F#5 E5

TAB

w/Fill 2 (Gtr. 4)

F#5  
(8va)----- A5 B5 A5 D5 \*F#5

TAB

\*Chord implied by bass gtr. until Coda.

Fill 2  
Gtr. 4

*Interlude 1:*  
Gtrs. 3 & 4

A5

D5

1.

A5 E5 F#5

2.

E5 F#5 A5

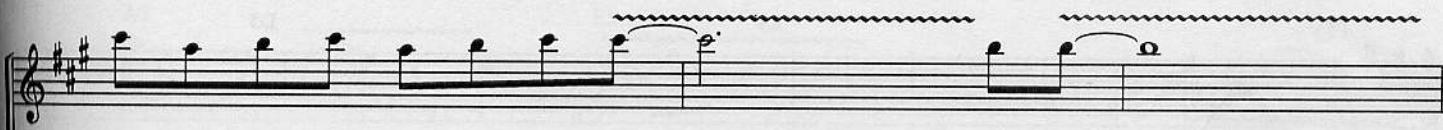
Gtr. 4

Gtr. 3

D5

A5

E5



T 9 10 7 9 10 7 9 9 (9) 7 7 (7)



T 10 7 9 10 7 9 10 10 (10) 9 9 (9)

F#5

\*A5

Riff B

Musical staff showing Riff B. The top part is in F#5 position, featuring eighth-note patterns on the 6th and 5th strings. The bottom part is in \*A5 position, showing a bass line with notes at 11, 9, 10, 11, 9, 10, 9, 10, 12, (12), (12), 10, 9.

T 11 9 10 11 9 10 9 10 12 (12) (12) 10 9

Riff B1

Musical staff showing Riff B1. The top part is in F#5 position, featuring eighth-note patterns on the 6th and 5th strings. The bottom part is in F#5 position, showing a bass line with notes at 4, 6, 7, 4, 6, 7, 6, 7, 4, (4), (4), 7, 6.

\*Bass gtr. play D 2nd time only.

\*D5

E5

F#5

end Riff B

Musical staff showing Riff B. The top part is in \*D5 position, featuring eighth-note patterns on the 6th and 5th strings. The middle part is in E5 position, showing a bass line with notes at 11, 9, 10, 9, 10, 9, 9, 10, 10, (10). The bottom part is in F#5 position, showing a bass line with notes at 11, 9, 10, 9, 10, 9, 9, 10, 10, (10).

T 11 9 10 9 10 9 9 10 10 (10) . .

end Riff B1

Musical staff showing Riff B1. The top part is in \*D5 position, featuring eighth-note patterns on the 6th and 5th strings. The middle part is in E5 position, showing a bass line with notes at 4, 6, 7, 7, 6, 6, 7, 7, (7). The bottom part is in F#5 position, showing a bass line with notes at 4, 6, 7, 7, 6, 6, 7, 7, (7).

\*Bass gtr. plays A 2nd time only.

*Bridge:*  
w/Riffs B (Gtr. 4) & B1 (Gtr. 3)

F#5 A5 D5

All of my life now I have be - lieved judge - ment of

E5 F#5

heav - en a - waits for me. All of my life now I

D5 A5 E5 F#5

have be - lieved judge - ment of heav - en a - waits for me.

*Interlude 2:*

F#5 D5

Yeah!

Gtr. 1

(2nd time)

TAB (10) (11) 9 12 9 12 9

Gtr. 2

(2nd time)

TAB (7) (9) 6 9 6 6 9 6

E5 C#5 D5

TAB 9 12 9 9 10 10 9 12 9 9 12 9 9

TAB 6 9 6 6 7 7 6 9 6 6 9 6

1.  
E5

T  
A  
B

2.  
E5

D.S.  $\frac{3}{4}$  al Coda

T  
A  
B

w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1)

Coda

F#5 A5 B5 A5 F#5 E5 F#5 A5 B5 A5 D5 F#5 A5 B5

yeah!

Yeah!

Gtr. 1

P.M.  $\overbrace{\quad \quad \quad}$  P.M.  $\overbrace{\quad \quad \quad \quad \quad \quad}$

Gtr. 2

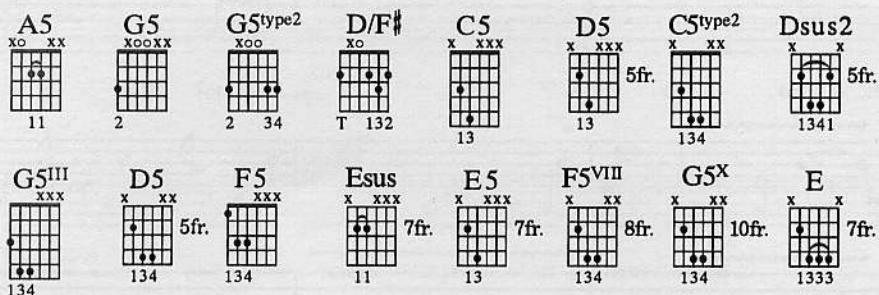
P.M.  $\overbrace{\quad \quad \quad}$  P.M.  $\overbrace{\quad \quad \quad \quad \quad \quad}$

T  
A  
B

9 7 7 7 5 7 9 11 9

# THE AFTERMATH

Words and Music by  
STEVE HARRIS, BLAZE BAYLEY  
and JANICK GERS



**Slowly**  $\downarrow = 64$

*Intro:*

Asus2

Rhy. Fig. 1

Gtr. 1 (Acoustic)

F6/A

Asus2

C(2)

G/B

G

Musical score for the intro section, featuring two staves:

- Gtr. 1 (Acoustic):** Playing eighth-note patterns.
- Gtr. 2 (Electric):** Playing eighth-note patterns.

*f hold throughout*

Bass tablature for the intro section:

T	.	0	3	0	0	0	0	0	0	0	0
A	0	2	2	2	2	2	0	3	2	3	3
B	0	2	2	2	2	2	0	3	2	3	3

Rhy. Fig. 1A

Gtr. 2 (Electric)

Musical score for Rhy. Fig. 1A for Gtr. 2 (Electric), featuring a single staff with eighth-note patterns.

*mf hold throughout*

Bass tablature for Rhy. Fig. 1A for Gtr. 2 (Electric):

T	.	0	3	0	0	0	0	0	0	0	0
A	0	2	2	2	2	2	0	3	2	3	3
B	0	2	2	2	2	2	0	3	2	3	3

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

Asus2  
Gtr. 3

F6/A

Asus2

C(2) G/B G

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

Asus2

F6/A

Asus2

C(2) G/B G  
Cont. in slashes

Musical score for the main section, featuring three staves:

- Gtr. 1 (Acoustic):** Playing eighth-note patterns.
- Gtr. 2 (Electric):** Playing eighth-note patterns.
- Bass:** Playing eighth-note patterns.

*f*

Moderately slow  $J = 75$ 

A5 G5 A5 G5 type 2 D/F# G5 type 2 D/F# G5 type 2 C5 D5

Rhy. Fig. 2 \*Gtrs. 2 & 3 f

\*Gtr. 1 tacet.

Verse:  
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 4 times

A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5 A5 G5 A5 G5 D/F# G5

1. Si - lent - ly to si - lence fall in the fields of fu - tile war. Toys of death are spit - ting lead where  
2. See additional lyrics

D/F# G5 C5 D5 A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5

boys that were our sol - diers bled. War horse and war ma - chine curse the name of lib - er - ty,

Pre-Chorus:

A5 C5 type 2 D C5 type 2

A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5

march - ing on as if they should mix in the dirt our broth - ers' blood. In Rhy. Fill 1 the mud and

G5 III D5 type 2 C5 type 2 A5 C5 type 2 D5 type 2 C5 type 2 G5 III ④ 5fr. G ⑤ 4fr. F# ④ 7fr. E ⑤ 7fr. F# ④ 5fr. D

rain, what are we fight - ing for? Is it worth the pain? Is it worth dy - ing for?

Substitute w/Rhy. Fill 1 (Gtrs. 2 & 3) Verse 2

A5 C5 type 2 D5 type 2 C5 type 2 G5 D5 type 2 C5 type 2 A5 C5 type 2 D C5 type 2

Who will take the blame? Why did they make a war? Ques - tions that come a -

w/Rhy. Fill 1 (Gtrs. 2 & 3)

G5 Asus2 F6/A Asus2 C(2) G/B G

gain: Should we be fight - ing at all?

Original tempo  $J = 64$   
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both 2 times

Asus2 F6/A Asus2 C(2) G/B G

Gtr. 3 (Play 1st time only)

A B

Slower  $\downarrow = 45$ 

Chorus:

Gtrs.  
2 & 3  
Rhy.  
Fig. 3

A5 F5 G5III ⑤ 3fr. C 2fr. B ⑥ 3fr. open G E 3fr. G ⑤ 2fr. B

Af - ter - the war, left feel - ing no one - has won;

A5 F5 G5III ⑤ 3fr. C 2fr. B ⑥ 3fr. ⑤ 2fr. G C B

af - ter - the war, what does - a sol - dier - be - come?

Double-time feel

Slightly faster  $\downarrow = 56$ 

Bridge:

A5 F5 G5

\*Gtr. 2 Rhy. Fig. 4

hold - hold - hold - hold -

\*Gtr. 3 tacet.

A5 C5 D5 E5

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

A5 Gtr. 4 F5 G5

f

A5 Gtr. 4 C5 D5 E5

Gtr. 3

hold - hold - hold -

w/Rhy. Fig. 4 (Gtr. 2) 1st 3 bars only

A5

F5

G5

What is it for when the bat-tles are done,

T 14      A 12      13      B 13      12      14      12      14      11 16      12

A5

C5

D5

af-ter the war and then no one has

hold ... hold ...

T 11 14      A 12      13      B 13      12      3 5      5 3      5 3      14 12      5 7      14 7      7 5      7 5

Gtr. 2      Esus E5      Esus E5      F5VIII      G5x      Cont. in notation

won? I'm just a sol-dier.

A 11 16      9 7      9 7      X 9 7      9 7      10 12      10 12      10 12      10 12      10 12

Very fast  $\downarrow = 242$ 

Guitar Solo:

A5

F5

\*Gtr. 4

T A B

Rhy. Fig. 5  
Gtr. 2

T A B

\*Gtr. 3 tacet.

G5

A5

1 1

hold -----

C5 D5

(8va) -----

1 0 17 17 17 19 (17) 19 17 20 17 19 17 17 20 17 19 17 17 17 17 19 19 X 19 17

... 5 5 5 5 5 5 7 7 7 7 7 7 9

E5 (8va) -----

1 17 17 X 17 20 17 19 17 17 17 17 (17) 17 20 17 19 17 17 17 19 19 17 17 17 17 17

(8va)-

w/Rhy. Fig. 5 (Gtr. 2) simile

A5

Musical score and tablature for guitar. The score shows a melodic line with various performance techniques, including grace notes, slurs, and grace notes. The tablature below shows the corresponding fingerings and string numbers.

**Score:**

- Measure 1: A5 (Treble clef), 1/4 time. Notes: 10, 10, (10), \* (grace note), 9, (9), (9), 7.
- Measure 2: F5 (Treble clef), 1/4 time. Notes: 10, 10, (10), \* (grace note), 9, (9), (9), 7.

**Tablature:**

- Measure 1: 10, 10, (10), \* (grace note), 9, (9), (9), 7.
- Measure 2: 10, 10, (10), \* (grace note), 9, (9), (9), 7.

G5

The image shows a musical score and its corresponding tablature for guitar. The score consists of two staves. The top staff uses a treble clef and features a melodic line with various note heads and grace notes indicated by small stems and dots. The bottom staff is a tablature, showing six horizontal lines representing the guitar strings. It includes numerical fret markings and slurs indicating pitch and rhythm. A vertical dashed line separates the first four measures from the last three.

A5

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with various note heads, some with stems and some with dots, and several grace notes indicated by small 'g' symbols and parentheses. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The strings are labeled T (top E), A, D, G, B, and E (bottom A). Fingerings are indicated above the strings: '1' for the first fret, '(5)' for the fifth fret, and '(9)' for the ninth fret. The tablature also includes numerical values below the strings: 5, 4, 7, 7-9, 2, 0, (5)-5, (5)-5, (5)-5, 5, 5, 9, (9), (0), 15, 15, 13, 12.

C5    D5

E5

A5

Rhy. Fig. 6  
Gtr. 2

F5 G5

T 14 12 13 13 14 12 13  
A  
B

C5 D5

*hold bend*

1 15 15 (15) 14 12 13 15 15 (15)

end Rhy. Fig. 6

T 15 15 (15) 14 12 13 15 15 (15)  
A  
B

w/Rhy. Fig. 6 (Gtr. 2) simile

A5 F5

1 15 (15) 15 12 13

A5 F5

1 15 (15) 15 12 13

T 14 12 13 15 (15) 15 12 13  
A  
B

G5

C5

D5

E

Gtr. 2

F5 VIII

G5 X

rit.

**Slowly ↘ = 52**

*Slowly*  
*Chorus:*

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

**Original tempo  $J = 64$**

*Outro:*

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both  $1\frac{1}{2}$  times

Asus2

F6/A

Asus2

C(2)

G/B

G

Asus2

F6/A

Asus2

C(2)

G/B

G

\*Gtr. 2 plays note on right.

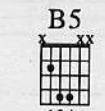
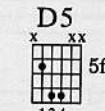
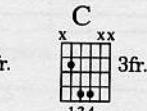
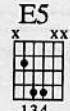
*Verse 2:*

Once a ploughman hitched his team;  
Here he sowed his little dream.  
Bodies, arms and legs are strewn  
Where mustard gas and barbwire bloom.  
Each moment's like a year;  
I've nothing left inside for tears.  
Comrades dead or dying lie;  
I'm left alone asking why.  
(To Chorus:)

# BLOOD ON THE WORLD'S HANDS

Words and Music by  
STEVE HARRIS

**Slowly**  $\text{J} = 78$   
**Tempo 1**



*Intro: (Bass gtr. solo)*

N.C.

(8va).....

(8va).....

**Tempo 2**  $\text{J} = 88$

**Tempo 1**  
(8va).....

(8va).....

**Tempo 2**

**Tempo 1**

(8va) .....

Bass staff: Notes with stems up, followed by a bass note with a 'hold' instruction and a 'harm.' instruction.

Tab staff: Fret 0, strings A and E. Fret 7, strings A and E. Fret 5, strings A and E. Fret 5, strings A and E.

(8va) .....

Bass staff: Notes with stems up, followed by a bass note with a 'harm.' instruction.

Tab staff: Fret 0, strings A and E. Fret 7, strings A and E. Fret 5, strings A and E. Fret 5, strings A and E.

**Tempo 2**

Bass staff: Sixteenth-note patterns.

Tab staff: Fret 3, string A; Fret 2, string E. Fret 5, string A; Fret 4, string E. Fret 0, string A; Fret 5, string E. Fret 2, string A; Fret 1, string E. Fret 2, string A; Fret 1, string E. Fret 2, string A; Fret 1, string E. Fret 4, string A; Fret 3, string E. Fret 7, string A; Fret 6, string E. Fret 9, string A; Fret 8, string E. Fret 9, string A; Fret 8, string E.

**Tempo 1**

(8va) .....

Bass staff: Notes with stems up, followed by a bass note with a 'hold' instruction and a 'harm.' instruction.

Tab staff: Fret 0, strings A and E. Fret 7, strings A and E. Fret 5, strings A and E. Fret 5, strings A and E.

(8va) .....

Bass staff: Notes with stems up, followed by a bass note with a 'harm.' instruction.

Tab staff: Fret 0, strings A and E. Fret 7, strings A and E. Fret 5, strings A and E. Fret 5, strings A and E.

**Tempo 3  $\text{♩} = 84$** 

Bass staff: Notes with stems up, followed by a bass note with a 'hold' instruction.

Tab staff: Fret 7, string A; Fret 9, string E; Fret 9, string A; Fret 3, string E. Fret 5, string A; Fret 5, string E. Fret 7, string A; Fret 7, string E. Fret 7, string A; Fret 7, string E. Fret 4, string A; Fret 4, string E. Fret 3, string A; Fret 5, string E. Fret 5, string A; Fret 5, string E. Fret 5, string A; Fret 5, string E. Fret 7, string A; Fret 7, string E. Fret 7, string A; Fret 7, string E. Fret 2, string A; Fret 4, string E. Fret 3, string A; Fret 5, string E. Fret 5, string A; Fret 5, string E. Fret 4, string A; Fret 4, string E. Fret 3, string A; Fret 5, string E. Fret 5, string A; Fret 5, string E. Fret 5, string A; Fret 5, string E.

**Moderately fast**  $J = 168$

\*E5

ES . . . CS ~~~~~ D5 . . . C5 D5

Gtr. 1      Gtr. 2

*f*

T | .5 5 5 7 8 | 7 5 | 5 5 5 7 8 | 5 8 7 |  
A | .2 2 2 4 | 4 2 | 2 2 2 4 | 2 0 |  
B | . . . . | . . . . | . . . . | . . . . |

\*Chord symbols derived from combining all parts.

\*Chord symbols derived from combining all parts.

E5

C5

D5

B5

DS

Sheet music for guitar. The top staff shows a treble clef, a key signature of one sharp, and five measures of chords: E5, C5, D5, B5, and D5. The bottom staff shows a bass clef and a bass line with corresponding fingerings: T 5-5, A 2-2, B 2-4; 7-5, 4-2; 5-5, 2-2, 2-4; 0, 7, 2; 7, 0, 4. The bass line consists of eighth-note patterns.

Verses 1, 2 & 3:

8  
Gtr. 1  
Rhy.  
Fig. 1

C5

D5

65

D5

1. Some-times it makes me won - der, some-times it makes me ques - tion,  
2.3. See additional lyrics

### **2.3. See additional lyrics**

end Rhy. Fig. 1

some - times it makes me sad - dened, al - ways it makes me an - gry. But  
w/Rhy. Fig. 1 (Gtr. I)

w/Rhy. Fig. 1 (Gtr. I)

when you can see it hap - 'ning, (the) mad - ness that's all a - round you

E5 C5 D5 C5 D5

when you can see it hap - 'ning, (the) mad - ness that's all a - round you.

Musical score for "The World Seems So Powerless" by Bruce Springsteen. The score consists of two staves of music with lyrics underneath. The first staff starts with E5, followed by a melodic line with notes and rests. The second staff starts with C5, followed by a melodic line with notes and rests. The lyrics are: "no - bod - y seems to wor - ry, (the) World seems so pow - er - less to". The music includes various chords and rests, with some notes connected by horizontal lines.

*Chorus 1, 2 & 3:*

N.C.

1. It's out of con  
2.3. See additional lyrics

end Rhy. Fig. 2

cont.

Gtrs. 1 & 2  
Rhy. Fig. 2

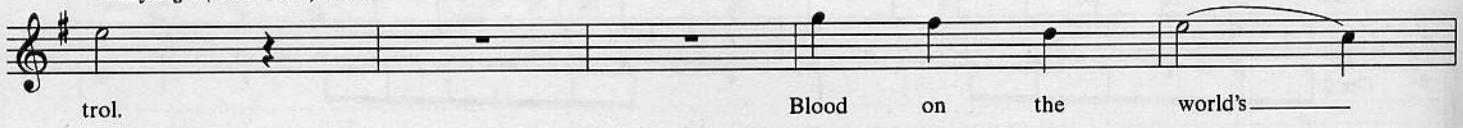
N.C.  
act...  
Gtrs. 1 & 2  
Rhy. Fig. 2

1. It's out of con -  
2.3. See additional lyrics  
end Rhy. Fig. 2

Guitar tablature:

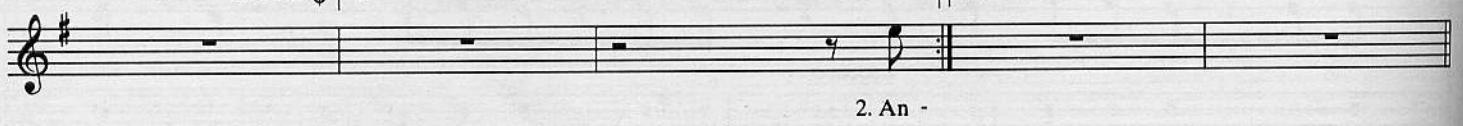
A	2	3	2	3	0	0	0	3	2	3	0	0	0	5	4	5	0	0	0	5	4	5	0	4	5
B	2	3	2	3	0	0	0	3	2	3	0	0	0	5	4	5	0	0	0	5	4	5	0	4	5

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





To Coda ♩



*Interlude 1:*

N.C.

Synth. Fig. 1

Synth.



end Rhy. Fig. 3



w/Rhy. Fig. 3 (Gtrs. 1 &amp; 2)



end Synth. Fig. 1



**Half - time***Guitar Solos:*

**Gtr. 1**  
Rhy. Fig. 4

(6) open E E5 D5 C5 (6) open E E5 D5 A5 (6) open E E5 D5 C5  
P.M. P.M. P.M.

w/Rhy. Fig. 4 (Gtr. 1)

(6) open E E5 D5 B5 end Rhy. Fig. 4 (6) open E E5 D5 C5  
P.M. Gtr. 2 hold  
T A 12 14 (14) 15 14 14 (14) 12 12 14  
B 12

(6) open E E5 D5 A5 (6) open E E5 D5 C5  
grad. release 1 1/2 3  
T A (12) 7 9 8 10 (10) 10 10 8 5 7 8 7 5 0 7 0 5 7 5 7 5 9 7 4 (4) 12  
B

(6) open E E5 D5 B5 N.C.  
T A 15 14 15 15 14 12 15 14 12 14 (14) 12 12 14 (12)  
B

Fill 1 Gtr. 1

T A 3 2 3 0 5 4 5 4 7 6 7 5 0  
B

w/Rhy. Fig. 4 (Gtr. 1) 2 times

Fill 2 E5 D5 C5 E5 D5 A5  
T A 8 2 3 0 5 4 5 4 7 6 7 7 5 0  
B

**Gtr. 3**

E5      D5      C5      E5      D5      B5

17 12 12    15 12(12) 10 8    10 8 10 8 7    8 7 8 7 5    8 7 8 7 5    7 5    9 (9) 0

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and a time signature of common time. The tablature shows six strings and six frets. Chords are indicated above the staff: E5, D5, C5, E5, D5, A5. Fingerings are shown below the strings: 'hold' (with a dot over the first string), 1, 15, 15, 15, 1, \* 15 14, (15) (14), 15 14 (14) 12, 14, \* 12 12, 14 12, 12 12. Various performance techniques are marked with symbols like dots, crosses, and asterisks.

Musical score for guitar (tablature) in G major (one sharp). The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and six measures of music. The bottom staff shows a bass clef and a corresponding tablature system with six strings labeled T, A, and B. Chords indicated above the staff are E5, D5, C5, E5, D5, and B5. Measure 1 starts with a tremolo over E5. Measures 2-3 show a sequence of D5 and C5 chords with grace notes and slurs. Measures 4-6 show a sequence of E5, D5, and B5 chords. The tablature below shows fingerings (1), string crossings, and dynamic markings like 'x' and '15'. The tablature continues across the page.

w/Fill 1 (Gtr. 1) 3 times

N.C.

w/Fill 2 (Gtr. 1)

The image shows a musical score and its corresponding tablature for a six-string guitar. The score consists of two measures of music in common time, indicated by a 'C' at the top center. The key signature is one sharp, shown by a 'F#' symbol. The first measure starts with a sixteenth-note pattern on the high E string, followed by a bar line. The second measure continues with a similar sixteenth-note pattern on the high E string. Below the score is a tablature system. It features six horizontal lines representing the strings, with the top line being the high E string and the bottom line being the low B string. The tablature includes vertical tick marks for fret positions and horizontal dashed lines above the strings to indicate specific notes or sustained sounds. The letters 'TAB' are printed vertically on the left side of the tablature.

( $\text{D} = \text{D}$ ) *Bridge:*  
**Gtr. 1 Rhy. Fig. 5**

E5 C5

on Blood the world's hands. Blood on the world's hands.

**Gtr. 3**

D5 B5 C5 D5

*end Rhy. Fig. 5*

Blood on the world's hands. Blood on the world's hands.

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

E5 C5

Gtr. 2  
Gtr. 3

(9) 14/7 14/7 10/9 12/12 15/12 (12) 14/7 14/7 10/9 12/12 15/12

E5

C5

blood on the world's hands. Blood on the world's hands.

Gtr. 3

(12) 3 2 3 (9) 3 2 3

### **Double - time ( ♩ = ♪ )**

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

N.C.

15

D.S.  al Coda

Blood on the World's Hands - 9 - 8  
PG9604

*Coda* w/Fill 3 (Gtrs. 1 & 2)

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

N.C.

It's out of control.

Some - one should know.

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 1st 3 bars only

Blood on the world's \_\_\_\_\_ hands.

w/Fill 4 (Gtrs. 1 & 2)

Some - one should...

Fill 3  
Gtrs. 1 & 2

Fill 4  
Gtrs. 1 & 2

*Verse 2:*

Another assassination, the same day a new creation.  
But what are they coming into?  
Security of a world that brings one day another killing,  
Somewhere there's someone starving,  
Another a savage raping.  
Meanwhile, there's someone laughing at us.  
(To Chorus 2:)

*Chorus 2:*

It's out of control.  
Blood on the world's hands, each day it goes on.  
(To Interlude:)

*Verse 3:*

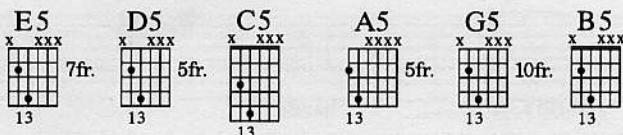
Brutality and aggression, tomorrow another lesson.  
Expecting another air raid, praying for a ceasefire.  
They say things are getting better, no need to be complacent.  
There's chaos across the border and one day it could be happening to us.  
(To Chorus 3:)

*Chorus 3:*

It's out of control.  
Blood on the world's hands, it's our epitaph.  
(To Chorus 4:)

# THE EDGE OF DARKNESS

Words and Music by  
STEVE HARRIS, BLAZE BAYLEY  
and JANICK GERS



Moderately slow  $J = 62$

*Intro:*  
Helicopter sounds  
(approx. 17 secs.)      Esus2      Gsus2      Esus2      Gsus2      Esus2      end Rhy. Fig. 1

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

*mf*

\*Gtr. 1 is acoustic, Gtr. 2 electric.

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

Gtr. 3      Gsus2      Esus2      Gsus2

*f*  
*hold throughout*

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

E sus2

G sus2

E sus2

1. I've— looked in - to the heart— of dark - ness

**Riff A****Gtr. 4**

\*Volume swells.

w/Riff A (Gtr. 3) 2 times

G sus2

where the blood- red jour- ney ends.

When you've faced the heart— of

end Riff A

Musical staff and tablature for guitar. The staff shows a melody in G major with quarter notes and eighth note pairs. The tablature below shows the corresponding fingerings: 7, 3, 5, 7, 5, 7, 3, 5.

Esus2 C5 D5

I feel the jun - gle call me on. end Riff A1

**T**  
**A** 9 9 9 9 9 5 5 5 5 5 7 7 7 7 7 9 5 5 7 7  
**B** 7 3 5 5 5 5 5 5 5 5 7 7 7 7 7 9 5 5 7 7

**T**  
**A** 7 3 5 5 5 5 5 5 5 5 9 5 5 5 5 5 5 5 5 5 5

**T**  
**A** 7 3 5 5 5 5 5 5 5 5 9 5 5 5 5 5 5 5 5 5 5

**Faster** ♩ = 80  
Verse 2:

E5 D5 E5 C5 D5  
Gtrs. 2 & 3 Rhy. Fig. 2 P.M. P.M. P.M. P.M. P.M. P.M.

2. Ev - 'ry min-ute, I get weak - er

E5 D5 E5 C5 A5 end Rhy. Fig. 2  
P.M. P.M. P.M. P.M. P.M. P.M.

while in the jun - gle they grow strong.

w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times  
E5 D5 E5 C5 D5 E5 D5  
What I want-ed was a mis - sion. And for my sins they gave me

E5 C5 A5 E5 D5 E5 C5 D5  
one. They brought it up— just like room serv-ice. D5

E5 D5 E5 C5 A5 Gtrs. 2 & 3 Rhy. Fig. 3 P.M. P.M.

'Cause ev - 'ry - one gets what they want. And when that mis - sion was all

E5 C5 D5 E5 C5 D5 C5 D5 end Rhy. Fig. 3  
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

o - ver I'd nev - er want an - oth - er one.

Faster  $\text{J} = 138$ 

Interlude:

\*E5                            G5                            A5

Gtrs. 2 & 3

T  
A  
B

9 9 11 12 11 9 11 12 12 11 9 | (9) 9 11 12 11 9 11 12 12 12 | (12) 9 11 12 11 9 11 12 12 11 9

\*Chords implied by bass gtr. part throughout section.

C5                            D5                            E5                            G5

Oh.....

T  
A  
B

(9) 9 11 12 11 9 9 11 12 11 9 | (9) 9 11 12 11 9 11 12 12 11 9 | (9) 9 11 12 11 9 11 12 12 12

T  
A  
B

C5                            D5                            E5

T  
A  
B

T  
A  
B

G5                            A5                            C5                            D5

T  
A  
B

Verse 3:  
E5 open E  
Rhy. Fig. 4

Gtrs. 4 & 5 P.M. G5

I know, cap - tain, that you've done this work be - fore.—

(A) (9) (B) (9)

D5 D5fr. D P.M. B5 C5 D5 end Rhy. Fig. 4

We've got a prob - lem, you can help us, I am sure.

w/Rhy. Fig. 4 (Gtrs. 4 & 5)  
E5 G5 D5

The colo - nel's gone rogue and his meth - ods are un - sound. You'll take a P. B. R. up

B5 C5 D5 \*E5

riv - er, track him down.

A (9) B (9) 9 11 12 11 9 11 12 12 11 9 11 12 12 11 9

\*Chords implied by bass gtr. next 4 bars.

G5 C5 D5

A (9) 9 11 12 11 9 11 12 12 11 9 11 12 12 11 9 (9) 9 11 12 11 9

Ver ses 4 & 5:  
w/Rhy. Fig. 4 (Gtrs. 4 & 5) 2 times

E5

G5 D5

Verse 4 only

B5 C5 D5 E5 G5

D5 1. B5 C5 D5 2. B5 C5 D5

Interlude:

\*E5

G5

A5

Gtrs. 2 &amp; 3

\*Chords implied by bass gtr. throughout section.

C5 D5 E5 G5

A5 C5 D5

**Guitar Solo:**  
w/Fill 1 (Gtrs. 2 &3) &  
Rhy. Fig. 4 (Gtrs. 4 & 5) 4 times

E5 G5

8va

Gtr. 6

T A B T A B T A B

D5 B5 C5 D5

(8va)

T A B T A B T A B

The image shows a musical score for 'Fill 1' intended for 'Gtrs. 2 & 3'. The score consists of two staves. The top staff is a standard five-line staff with a treble clef and a key signature of one sharp. It contains a single note with a grace-like stroke and a fermata, followed by a short horizontal bar. The bottom staff is a tablature staff with vertical lines representing strings, labeled 'T', 'A', and 'B' from top to bottom. A bracket under the staff indicates a duration of '(9)'. The tablature shows a single vertical tick mark on the B string.

E5 G5

Play 4 times

\*E5  
Riff C  
Gtrs. 2 & 3

G5

A5

C5

D5

end Riff C

\*Chords implied by bass gtr. throughout section.

*Bridge:*  
w/Riff C (Gtrs. 2 & 3)

E5 G5 rit. A5 C5 D5

Slower  $\text{J} = 80$ 

*Verse 6:*  
w/Rhy. Fig. 2 (Gtrs. 2 & 3)

E5 D5 E5 C5 D5 E5 D5

Now I stand a - lone - in dark - ness with his blood - up - on - my

w/Rhy. Fig. 3 (Gtrs. 2 &amp; 3)

E5 C5 A5 E5 D5 E5 C5 D5

hands. Where sat the war - ri - or, - the po - et,

*Outro:*  
Original tempo  $\text{J} = 62$   
w/Riff A (Gtr. 3)

E5 C5 D5

now lie the frag - ments of a man.

I've looked in - to the heart - of

Gtr. 4

*rit.* \*p mf p mf

\*Volume swells.

E5 C5 D5 E5 D5 E5 C5 A5

dark - ness

where the blood - red jour - ney ends.

p mf p < mf p < mf p < mf p < mf

w/Riff A1 (Gtr. 3)

E5 D5 E5 C5 D5 E5 C5

When you've faced the heart\_ of dark - ness e - ven your soul\_ be-gins to

TAB

7 5 7 3 5 7 9

*Fade w/helicopter sounds*

D5 C5 D5 E5 D5 E5

bend. I've looked in - to the heart\_ of dark - ness.

\*Gtr. 3

rit.

TAB

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

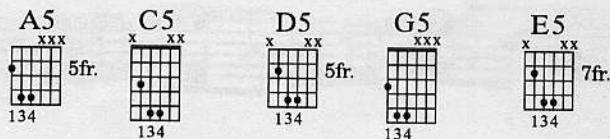
\*Gtr. 4 tacet.

## Verse 5:

He's acting like a God;  
An insane lunatic.  
Your mission: terminate  
With extreme prejudice.  
The route is dangerous and your progress may be slow.  
Here is the file and it's all you need to know.  
(To Guitar Solo:)

# 2 A.M.

Words and Music by  
BLAZE BAYLEY, JANICK GERS  
and STEVE HARRIS



**Slowly**  $\text{J} = 60$

Am9  
Rhy. Fig. 1  
\*Gtrs. 1 & 2

\*Gtr. 1 is acoustic, Gtr. 2 electric.

Cmaj7

D13(4)

Am9

Cmaj7

end Rhy. Fig. 1

Gtr. 3

*mf*

Gtrs. 1 & 2

D13                    Am9                    Cmaj7                    D13(4)                    Am9

## Verse 1:

Cmaj7                    D13(4)                    Am9

I    get    in    from    work    at    2    A.    M.    and    sit    down    with    a    beer. —

Cmaj7

D13(4)

Am9

Turn on late night T V and then I won - der why I'm here...

It's mean - ing - less and triv - ial, and it wash - es o - ver me...

And once a - gain I won - der, "Is this all there is for me?"

Here I am a - gain,- look at me a - gain;- here I am a - gain,-

Faster ♩ = 76

Chorus:

Here I am a - gain,- look at me a - gain;- here I am a - gain,-

D5 A5 G5 A5 C5 D5 A5 G5  
P.M. P.M. P.M. P.M. P.M. P.M.  
on my own.. Try - ing hard to see\_ what there is for me..

A5 G5 D5 end Rhy. Fig. 2 Original tempo  $\text{J} = 60$   
P.M. P.M. P.M.  
Here I am a - gain,- on my own.

Gtr. 1

T A B Am9 C(9) Asus2

Verse 2:  
A5 Rhy. Fig. 3 C5 D5 A5 G5 end Rhy. Fig. 3  
P.M. P.M. P.M. P.M.  
2. Life seems so pa - thet - ic, I wish I could leave it all be - hind..

Gtr. 4

T A B 2 A.M. - 8 - 4 PG9604

## w/Rhy. Fig. 3 (Gtr. 3) 3 times

Am

C

D

Am

G5

This can - vas chair, this bed, these walls that fall in— on my mind.

P.M. ....

Am

C

D

Am

G5

Hold on for some - thing bet - ter that just drags you through the dirt.—

P.M. ....

Am

C

D

Am

G5

Do you just let go or car - ry on— and try to take the hurt?—

P.M. ....

## Chorus:

w/Rhy. Fig. 2 (Gtrs. 3 &amp; 4)

Here I am a - gain,

D5

A5

G5

A5

G5

look at me a - gain;— here I am a - gain,—

D5

A5 G5 A5

C5

D5

A5

G5

on my own.—

Try - ing hard to see—

what there is for me.—

*Interlude:*  
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 2 bars only  
Am9 Cmaj7

To Coda ♩

A5 G5 D5

Here I am again, on my own.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 3 bars only

D13(4) Am9 Cmaj7 D13(4) Am9

Gtr. 3

Cmaj7 D13 Asus2

Gtrs. 1 & 2

Faster ♩ = 70  
Guitar Solo:

\*A5  
Riff A  
Gtrs. 3 & 4

C5 D5 E5 A5

\*Chords derived from bass gtr. next 8 bars.

C5 D5 C5 A5 C5 D5 E5

A5 C5 D5 C5 Rhy. Fig. 3 Gtr. 4 end Riff A Gtr. 3 8va

C5 G5 D5 E5 D5 E5 C5 D5 C5 end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtr. 4) D5 E5 (8va) C5 G5 D5 E5 D5 E5

w/Riff A (Gtrs. 3 & 4) N.C. D.S. % al Coda

(8va)

2 A.M. - 8 - 7  
PG9604

**Coda P.M.**

D5 A5 G5 w/Rhy. Fig. 2 (Gtrs. 3 & 4)

A5 C5 D5 A5 G5

on my own.. Here I am a - gain,- look at me a - gain; -

A5 G5 D5 A5 G5 A5 C5 D5 A5 G5

here I am a - gain,- on my own.. Try - ing hard to see - what there is for me.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) Am9 Cmaj7 D13(4) Am9

A5 G5 D5

Here I am a - gain,- on my own..

Gtr. 3 Cmaj7 D13(4) Am9

T A B 8 10 8 9 7 5 8 10 8 9 7 5 (5) 8 10 8 9 7 5 7 9

Cmaj7 D13(4) Asus2

A - lone\_ a - gain,\_ a - lone\_ a - gain,\_ I'm here\_ on my\_ own.

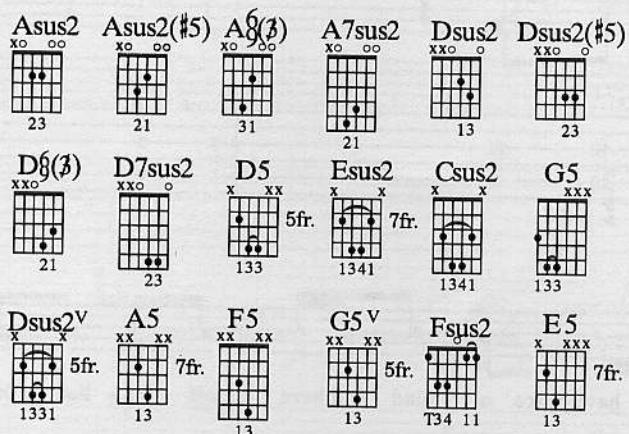
T A B (9) 8 10 8 9 7 5 8 10 8 9 7 5 (5) 8 10 8 9

Gtrs. 1 & 2 rit.

T A B 1 0 0 0 1 0 3 0 2 2 2 2 0 0 2 2 2 2 0 0 2 2 2 2 0 0

# THE UNBELIEVER

Words and Music by  
STEVE HARRIS and JANICK GERS



Moderately  $J = 116$

*Intro:*  
N.C.(Em)  
**Riff A**  
Gtrs. 1 & 2

*f* Slight P.M.

end Riff A

Slight P.M.

harm.

Unbeliever - 14 - 1  
604

*Verse 1:*  
( = N.C.

When you start to take a look with - in,  
do you feel at ease with what you see?

Riff B

T  
A  
B 9 (9) 12 11 7 9 5 7 5 5 4 2 9 \*

Do you think you can have peace of mind and have self be - lief, or be sat - is - fied?

T  
A  
B 9 (9) 12 11 7 9 5 7 5 5 4 2 9 \*

Do you e - ven think you like your - self,  
or real - ly think you could be some - one else?

T  
A  
B 9 (9) 12 11 7 9 5 7 5 5 4 2 9 \*

Is there some-thing that you'd rath - er be, nev - er thought you'd be, had a chance to see?

end Riff B

T  
A  
B 9 (9) 12 11 7 9 5 7 5 5 4 2 9 \*

( $\text{J}=\text{J}$ )

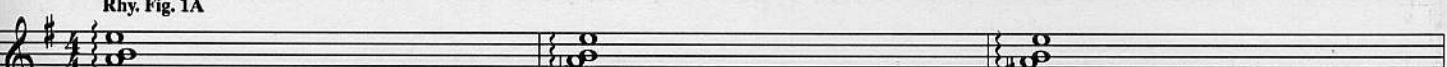
*Pre-Chorus:*

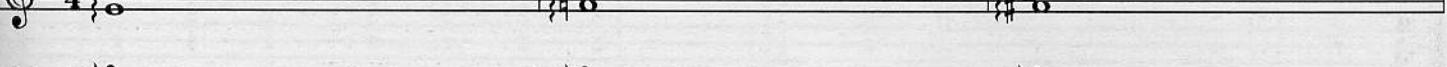
Asus2 Rhy. Fig. 1  
 Gtr. 3 (Acoustic) 

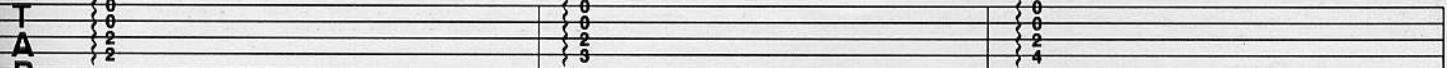
Asus2( $\#5$ ) 

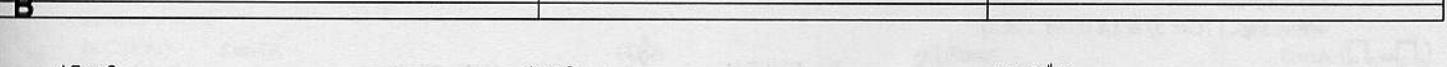
A $\frac{6}{8}(3)$  

*Rhy. Fig. 1A*

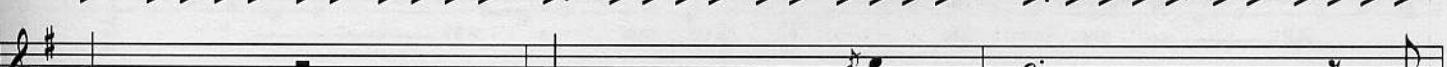




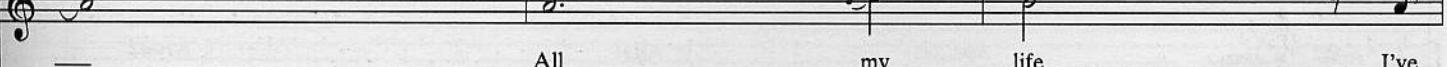


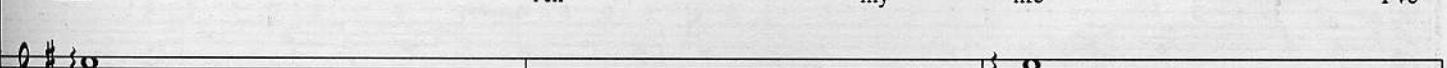
A7sus2 

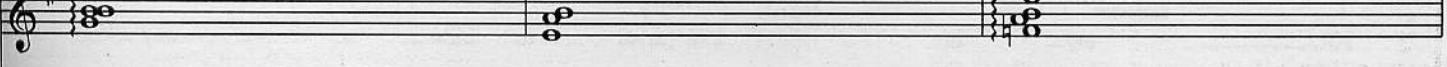
Asus2 

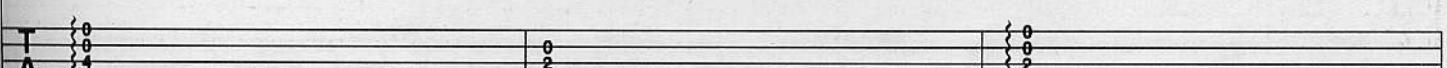
Asus2( $\#5$ ) 

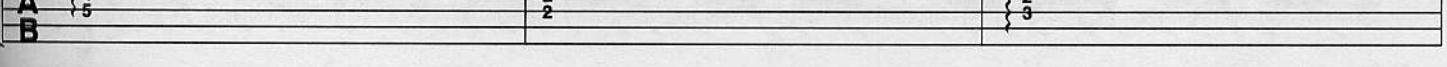
All my life I've run away.







A $\frac{6}{8}(3)$  

A7sus2 

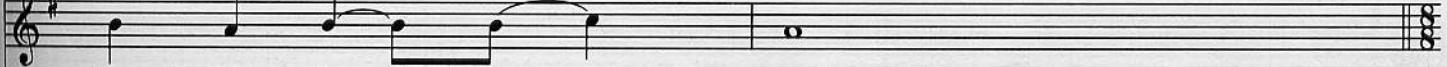
end Rhy. Fig. 1

tried to hide a way.

end Rhy. Fig. 1A



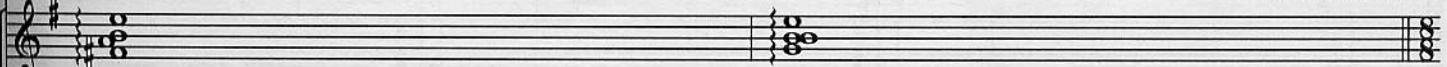


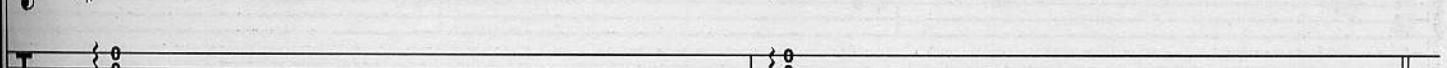


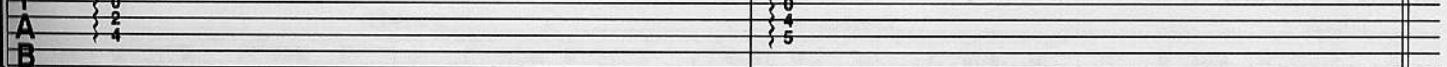
( $\text{J}=\text{J}$ ) \*Verse 2:  
 N.C.

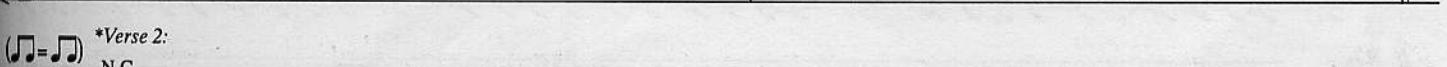
Feel the par-a-noi-a creep-ing in, like a can-er eat-ing at the skin.

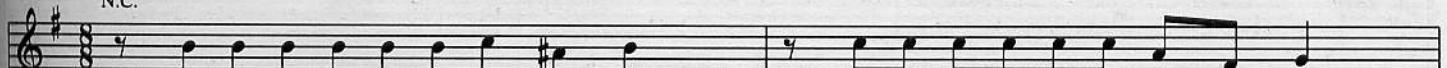


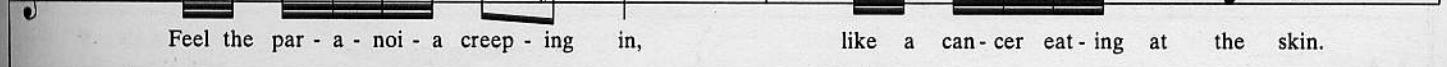


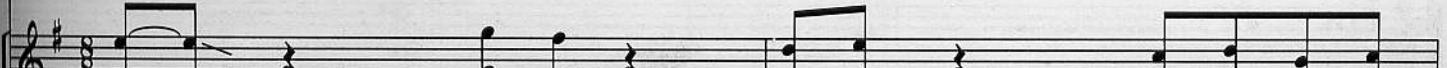


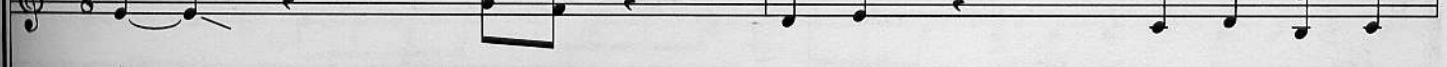


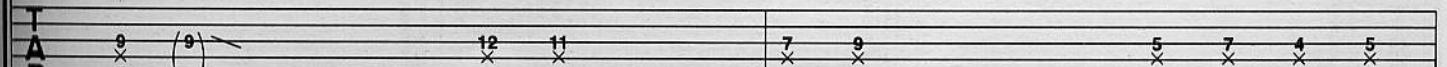












\*Gtr. 3 tacet.



D<sub>9</sub><sup>6(5)</sup>

D7sus2

tried to hide a way.

**TAB**

**Slower**  $\text{♩} = 96$

N.C.(Em)

\*Gtrs. 1 & 2

**TAB**

\*Gtr. 3 tacet.

**Double-time**  $\text{♩} = 116$

Chorus:

( $\text{♩} = \text{♩}$ ) E5      G5      C5      D5

All my life I've run a stray.

Riff C  
Gtr. 1

Rhy. Fig. 2  
Gtr. 2

P.M. .... 4      P.M. .... 4

TAB

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

E5

G5

Let — my — faith —

end Riff C

TAB

(4) 5 5 4 5 4 5

end Rhy. Fig. 2

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

TAB

7 5 5 7 7 7 6

C5 D5 E5 G5

slip a - way. All my — life — I've

w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only

E5

G5

run a - stray. Al - lowed my — faith — to

C5

D5

5fr.  
D

To Coda ♪

Gtr. 2

P.M. ....

D5

D

drift

a - way. —

*Interlude 1:*C5 G5  
Gtrs. 1 & 2
Faster  $\text{♩} = 166$ *Interlude 2:*

N.C.

D5                      Dsus2<sup>v</sup>  
 end Riff D    Riff E                      Csus2

T                      A                      B  
 7    7    9    11    9    7    9 | (9)    9    11    12    11    9    9 | (9)    9    11    12    11    9    7

w/Rhy. Fill 1 (Gtr. 3)  
 G5                      D5                      Esus2  
 end Rhy. Fig. 3        end Riff E              Gtr. 3  
 T                      A                      B  
 5    5    7    9    7    5    9 | 7    7    9    11    9    7    9 | (9)    9    9    9    9    7

Csus2                      G5                      D5                      Esus2

T                      A                      B  
 (7)    9    9    9    5    (5)    3 | 5    3    5    12    12    10 | 12    12    10    7    5 | 9    7    (9)    9    9    7

Csus2                      G5                      D5                      Esus2  
 end Rhy. Fig. 4

T                      A                      B  
 (7)    9    9    9    5    (5)    3 | 5    3    5    5    5 | 5    (5)    5    7    5 | 9    7

**Rhy. Fill 1**  
**Gtr. 3**

T                      A                      B  
 9

Guitar Solo 1:  
w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) & Fill 1 (Gtr. 1)

Gtr. 4

-1/2

trem. bar

Csus2

G5

T A B

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

D5

Esus2

1

D5

Esus2

Csus2

G5

T A B

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

Csus2

G5

T A B

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

D5

w/Rhy. Figs. 3 (Gtr. 2) &amp; 4 (Gtr. 3) both 1st 7 bars only

Esus2

Csus2

G5

(8va)

trem. bar

trem. bar

harm.

T A B

14 12 10 12 0 (0) (0) (0) (0) (0) 5

Fill 1

Gtr. 1

T A B

(9) (9)

Csus2

*trem. bar*

*hold bend*

*8va*

*grad. release*

*w/Fill 2 (Gtr. 1, pick-up to Guitar Solo 2) & Rhy. Fill 2 (Gtr. 3)*

**Rhy. Fig. 5A**

**Gtr. 2**

**Gtr. 1**

**Gtr. 4**

**Rhy. Fig. 5**

**Gtr. 3**

**Rhy. Fill 2**

**Gtr. 1**

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A5  
end Rhy. Fig. 5A

w/Rhy. Figs. 5 (Gtr. 3) & 5A (Gtr. 2) both 2 times

F5

(8va) -

(17)

end Rhy. Fig. 5

Gtr. 1  
(8va) -

G5                    A5

F5                    G5                    A5

(8va) -

w/Rhy. Fig. 5 (Gtr. 3) &amp; 5A (Gtr. 2) both 1st 2 bars only

(8va) -

w/Rhy. Fill 3 (Gtr. 2)

F5 Gtr. 3 Fsus2 D5

T (20) (20) 10 20 10 17 (19) 19 17 20 17 20 20 20 20 20 18 17 19 17 19 16 17

A

B

Dsus2 E5

w/Rhy. Figs. 3 (Gtr. 2) &amp; 4 (Gtr. 3) &amp; Riff D (Gtr. 1)

w/Riff E (Gtr. 1)

(8va) -

4 4

T 16 19 17 19 (19) -

A

B

w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) both 1st 7 bars only  
& Riff E (Gtr. 1)

w/Riff E (Gtr. 1) 1st 3 bars only

w/Rhy. Fill 4 (Gtr. 3)

D5

4 3 Gtr. 2 Gtr. 1

T

A

B

C5 G5 D5 A5 E5 B5 C5 G5 D5  
Gtrs. 1 & 2

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

T

A

B

C5 G5 D5 A5 E5 B5 C5 D5 E5  
P.M. P.M. P.M.

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

T

A

B

## Rhy. Fill 3

Gtr. 2

T

A

B

## Rhy. Fill 4

Gtr. 3

T

A

B

2.  
C5 D5 E5

w/Riff A (Gtrs. 1 & 2)  
N.C.(Em) 4

*Pre-Chorus:*

Asus2 Gtr. 3 Asus2(#5) A9(Ø)

All my life I've run away.

Gtrs. 1 & 2

A7sus2 Dsus2 Dsus2(#5)

All my life I've

The music includes various guitar parts (Gtr. 1, Gtr. 2, Gtr. 3), bass, and drums. Chords and fingerings are indicated throughout the score.

